1 March 1980 US $1.50 (by air) 20p

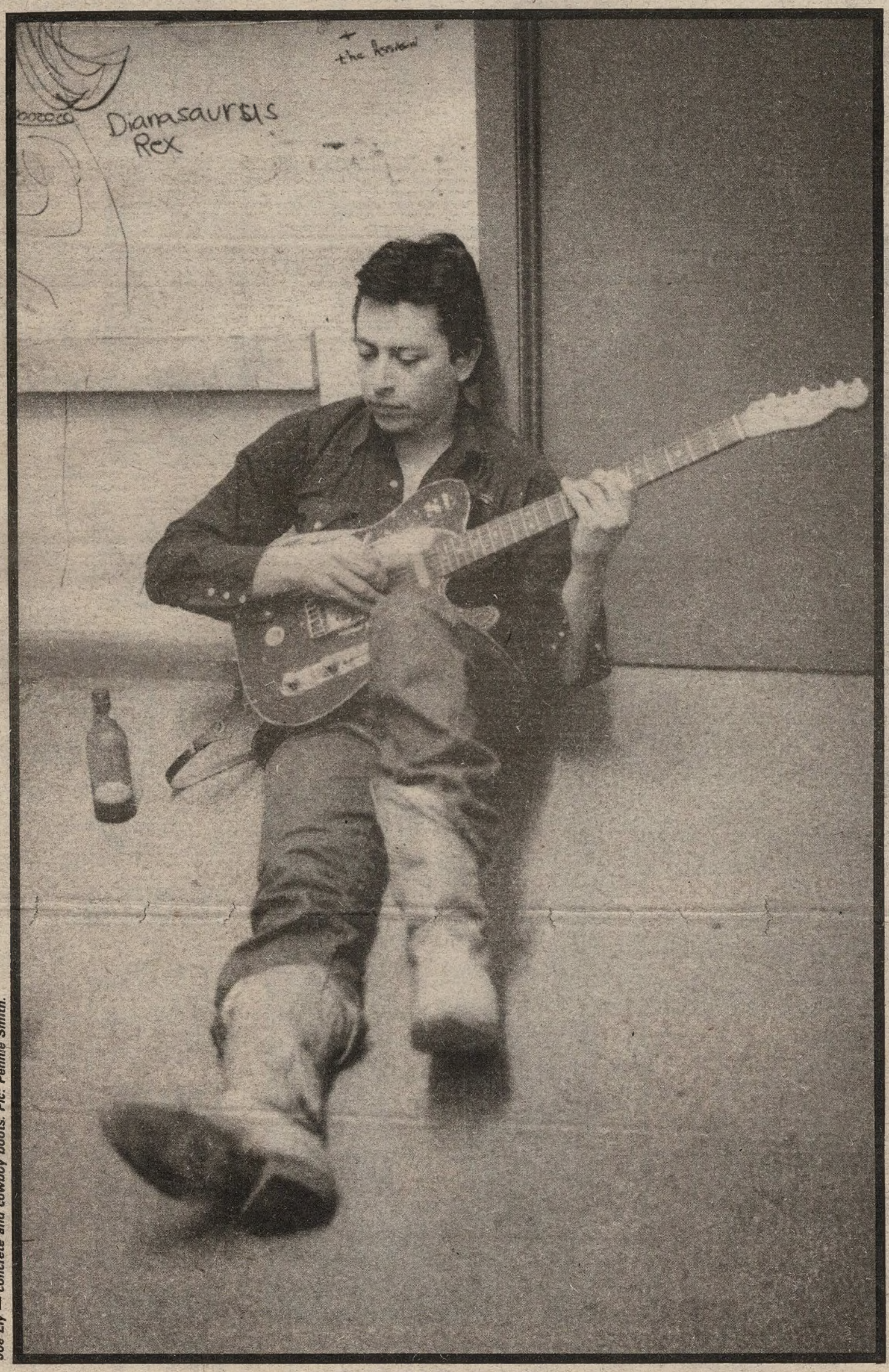
NEW MUSICAL EXPRESS NME

McLAREN RETURNS

And even we don't believe this new stunt

HEAVY METAL '80

Dandruff, dementia, denim, dorks



Joe Ely — concrete and cowboy boots. Pic: Pennie Smith.

LUBBOCK CALLING

Joe Ely — The Acceptable Face Of C & W

NME CHARTS

Week ending March 1, 1980

UK SINGLES

This Week	Last			Weeks in chart	Highest position
1	(19)	**Atomic**	Blondie (Chrysalis)	2	1
2	(1)	**Coward Of The County**	Kenny Rogers (United Artists)	5	1
3	(8)	**Carrie**	Cliff Richard (EMI)	3	3
4	(2)	**Too Much Too Young**	Specials (Two Tone)	5	1
5	(5)	**And The Beat Goes On**	Whispers (Solar)	4	5
6	(7)	**Rock With You**	Michael Jackson (Epic)	3	6
7	(4)	**Captain Beaky**	Keith Michell (Polydor)	3	4
8	(29)	**Take That Look Off Your Face**	Marti Webb (Polydor)	2	8
9	(11)	**I Can't Stand Up For Falling Down**	Elvis Costello (F Beat)	2	9
10	(13)	**Baby I Love You**	Ramones (Sire)	4	10
11	(3)	**Someone's Looking At You**	Boomtown Rats (Ensign)	5	3
12	(12)	**So Good To Be Back Home Again**	Tourists (Logo)	3	12
13	(18)	**Ghost Riders In The Sky**	Shadows (EMI)	3	13
14	(—)	**Together We Are Beautiful**	Fern Kinney (WEA)	1	14
15	(21)	**Living In The Plastic Age**	Buggles (Island)	4	15
16	(9)	**I Hear You Now**	Jon & Vangelis (Polydor)	6	8
17	(6)	**I'm In The Mood For Dancing**	Nolans (Epic)	7	4
18	(—)	**Games Without Frontiers**	Peter Gabriel (Charisma)	1	18
19	(27)	**On The Radio**	Donna Summer (Casablanca)	2	19
20	(26)	**So Lonely**	Police (A&M)	2	20
21	(10)	**Save Me**	Queen (EMI)	4	10
22	(20)	**Babe**	Styx (A & M)	7	4
23	(16)	**7 Teen**	Regents (Rialto)	6	9
24	(—)	**Hands Off She's Mine**	The Beat (Feet)	1	24
25	(—)	**Do That To Me One More Time**	Captain & Tennille (Casablanca)	1	25
26	(17)	**Three Minute Hero**	Selecter (Two Tone)	4	17
27	(—)	**Stomp**	Brothers Johnson (A&M)	1	27
28	(—)	**Holdin' On**	Tony Rallo (Calibre)	1	28
29	(—)	**Singing The Blues**	Dave Edmunds (Swansong)	1	29
30	(—)	**Cuba**	Gibson Brothers (Island)	1	30

UP AND COMING:

At The Edge — Stiff Little Fingers (Chrysalis).
Touch Too Much — AC/DC (Atlantic).
Tonight I'm All Right — Narada Michael Walden (Atlantic).
Rosie — Joan Armatrading (A&M).
Running Free — Iron Maiden (EMI).
Hot Dog — Shakin' Stevens (Epic).

UK ALBUMS

This Week	Last			Weeks in chart	Highest position
1	(1)	**Last Dance**	Various (EMI)	4	1
2	(15)	**Get Happy**	Elvis Costello (F Beat)	2	2
3	(—)	**Too Much Pressure**	Selecter (Two Tone)	1	3
4	(2)	**One Step Beyond**	Madness (Stiff)	15	2
5	(3)	**Pretenders**	Pretenders (Real)	6	1
6	(4)	**Regatta De Blanc**	Police (A&M)	19	1
7	(10)	**Off The Wall**	Michael Jackson (Epic)	21	3
8	(5)	**Short Stories**	Jon & Vangelis (Polydor)	5	5
9	(6)	**Kenny**	Kenny Rogers (United Artists)	3	6
10	(7)	**The Specials**	(Two Tone)	16	7
11	(—)	**Tell Me On A Sunday**	Marti Webb (Polydor)	1	11
12	(—)	**String Of Hits**	Shadows (EMI)	16	4
13	(9)	**I'm The Man**	Joe Jackson (A & M)	4	9
14	(28)	**The Wall**	Pink Floyd (Harvest)	10	4
15	(—)	**Light Up The Night**	Brothers Johnson (A & M)	1	15
16	(14)	**Just For You**	Des O'Connor (Warwick)	2	14
16	(16)	**September Morn**	Neil Diamond (CBS)	5	12
18	(25)	**Eat To The Beat**	Blondie (Chrysalis)	20	2
19	(12)	**The Nolan Sisters**	Nolans (Epic)	2	12
20	(—)	**Flogging A Dead Horse**	Sex Pistols (Virgin)	1	20
21	(23)	**Sunburn**	Various Artists (Warwick)	3	20
22	(—)	**Sometimes You Win**	Dr Hook (Capitol)	10	12
23	(16)	**Bee Gees Greatest Hits**	(RSO)	13	6
24	(26)	**Captain Beaky & His Band**	Keith Michell (Polydor)	2	24
25	(13)	**Permanent Waves**	Rush (Mercury)	5	8
26	(11)	**End Of The Century**	Ramones (Sire)	3	11
27	(—)	**Catching The Sun**	Spyro Gyro (MCA)	1	27
28	(—)	**Rock & Roll Juvenile**	Cliff Richard (EMI)	10	1
29	(18)	**Abba's Greatest Hits Vol 2**	(Epic)	15	1
30	(22)	**Golden Collection**	Charley Pride (K-Tel)	3	22

UP AND COMING:

Metal For Muthas — Various (EMI).
The Age Of Plastic — Buggles (Island).
The Rose — Soundtrack (Atlantic).
Greatest Hits — K.C. & The Sunshine Band (T.K).
Small Creep's Day — Mike Rutherford (Charisma).
Dance Of Life — Narada Michael Warren (Atlantic).

US SINGLES

1	(1)	**Crazy Little Thing Called Love**	Queen
2	(3)	**Longer**	Dan Fogelberg
3	(4)	**Yes I'm Ready**	Teri DeSario
4	(2)	**Cruisin'**	Smokey Robinson
5	(7)	**On The Radio**	Donna Summer
6	(6)	**Rock With You**	Michael Jackson
7	(9)	**Working My Way Back To You**	Spinners
8	(10)	**Desire**	Andy Gibb
9	(5)	**Coward Of The County**	Kenny Rogers
10	(14)	**Another Brick In The Wall**	Pink Floyd
11	(12)	**An American Dream**	The Dirt Band
12	(15)	**Him**	Rupert Holmes
13	(8)	**Do That To Me One More Time**	The Captain & Tennille
14	(16)	**September Morn**	Neil Diamond
15	(20)	**How Do I Make You**	Linda Ronstadt
16	(18)	**Second Time Around**	Shalamar
17	(17)	**Daydream Believer**	Anne Murray
18	(23)	**Too Hot**	Kool & The Gang
19	(11)	**Romeo's Tune**	Steve Forbert
20	(22)	**"99"**	Toto
21	(26)	**Refugee**	Tom Petty & The Heartbreakers
22	(13)	**Sara**	Fleetwood Mac
23	(19)	**Deja Vu**	Dionne Warwick
24	(25)	**When I Wanted You**	Barry Manilow
25	(—)	**Special Lady**	Ray Goodman & Brown
26	(28)	**Heartbreaker**	Pat Benatar
27	(—)	**Give It All You Got**	Chuck Mangione
28	(21)	**This Is It**	Kenny Loggins
29	(24)	**I Wanna Be Your Lover**	Prince
30	(—)	**Ride Like The Wind**	Christopher Cross

Courtesy "CASH BOX"

US ALBUMS

This Week	Last		
1	(1)	**The Wall**	Pink Floyd
2	(2)	**Damn The Torpedoes**	Tom Petty & The Heartbreakers
3	(3)	**Off The Wall**	Michael Jackson
4	(4)	**Phoenix**	Dan Fogelberg
5	(5)	**The Long Run**	The Eagles
6	(6)	**On The Radio**	Donna Summer
7	(13)	**Permanent Waves**	Rush
8	(8)	**Cornerstone**	Styx
9	(14)	**The Whispers**	The Whispers
10	(10)	**September Morn**	Neil Diamond
11	(11)	**The Rose**	Original Soundtrack
12	(7)	**Kenny**	Kenny Rogers
13	(9)	**Tusk**	Fleetwood Mac
14	(12)	**Freedom At Point Zero**	Jefferson Starship
15	(—)	**Fun And Games**	Chuck Mangione
16	(15)	**In Through The Out Door**	Led Zeppelin
17	(18)	**Keep The Fire**	Kenny Loggins
18	(—)	**Babe Le Strange**	Heat
19	(21)	**In The Heat Of The Night**	Pat Benatar
20	(16)	**Gold & Platinum**	Lynyrd Skynyrd Band
21	(19)	**Midnight Magic**	Commodores
22	(23)	**Prince**	Prince
23	(—)	**But The Little Girls Understand**	The Knack
24	(17)	**Bee Gees' Greatest Hits**	Bee Gees
25	(—)	**Ladies Night**	Kool & The Gang
26	(20)	**No Nukes: The Muse Concerts For A Non-Nuclear Future**	Various Artists
27	(24)	**Live Rust**	Neil Young & Crazy Horse
28	(29)	**Flirtin' With Disaster**	Molly Hatchet
29	(—)	**Love Stinks**	The J. Geils Band
30	(22)	**Deguello**	ZZ Top

Courtesy "CASH BOX"

5 YEARS AGO

Week ending February 25, 1975

1	**Make Me Smile**	Cockney Rebel (EMI)
2	**If**	Telly Savalas (MCA)
3	**Please Mr. Postman**	Carpenters (A&M)
4	**The Secrets That You Keep**	Mud (Rak)
5	**January**	Pilot (EMI)
6	**Shame Shame Shame**	Shirley & Co. (All Platinum)
7	**My Eyes Adored You**	Frankie Valli (Private Stock)
8	**Only You Can**	Fox (GTO)
9	**Sugar Candy Kisses**	Mac & Katie Kissoon (Polydor)
10	**Angie Baby**	Helen Reddy (Capitol)

10 YEARS AGO

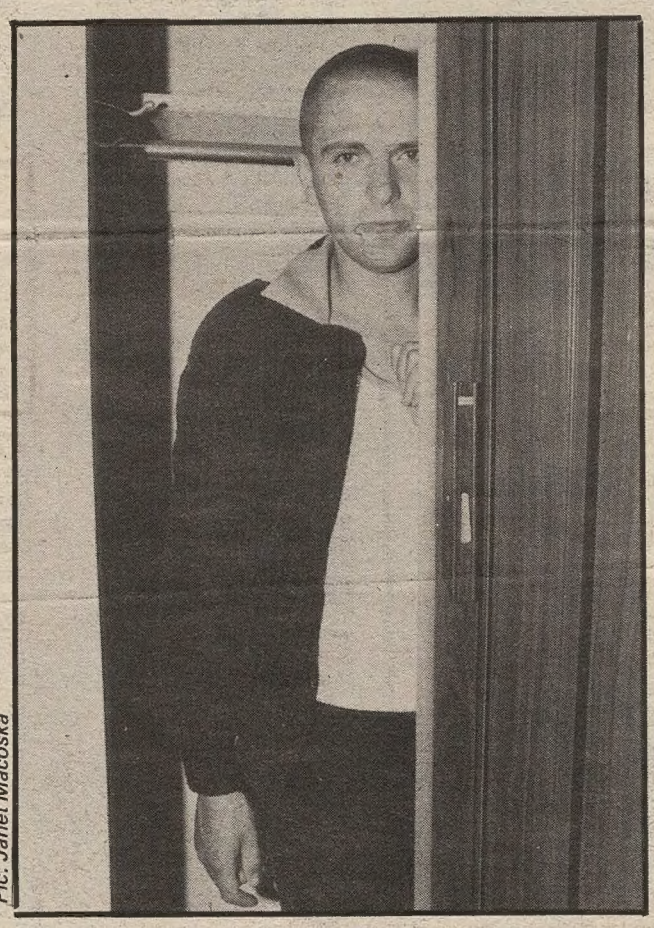
Week ending February 25, 1970

1	**I Want You Back**	Jackson Five (Tamla Motown)
2	**Wandering Star**	Lee Marvin (Paramount)
3	**Love Grows**	Edison Lighthouse (Bell)
4	**Let's Work Together**	Canned Heat (Liberty)
5	**Instant Karma**	Plastic Ono Band (Apple)
6	**Leaving On A Jet Plane**	Peter, Paul & Mary (WB)
7	**Temma Harbour**	Mary Hopkin (Apple)
8	**My Baby Loves Lovin'**	White Plains (Deram)
9	**Venus**	Shocking Blue (Penny Farthing)
10	**United We Stand**	Brotherhood Of Man (Deram)

15 YEARS AGO

Week ending February 26, 1965

1	**I'll Never Find Another You**	Seekers (Columbia)
2	**It's Not Unusual**	Tom Jones (Decca)
3	**Game Of Love**	Wayne Fontana & The Mindbenders (Fontana)
4	**Don't Let Me Be Misunderstood**	Animals (Columbia)
5	**Tired Of Waiting**	Kinks (Pye)
6	**Funny How Love Can Be**	Ivy League (Piccadilly)
7	**The Special Years**	Val Doonican (Decca)
8	**I Think I Must Be Seeing Things**	Gene Pitney (Stateside)
9	**You've Lost That Lovin' Feelin'**	Righteous Brothers (London)
10	**Silhouettes**	Herman's Hermits (Columbia)



Pic: Janet Macoska

"'E's a biguh laduh is this Peter Gabriel. 'E's straight into the charts at noomber eighteen and there 'e goes now, into the water and over the ramp, easy does it, Oh My Godfathers hee hee hee arse oyer tip, come on lad keep goin', aye the crowd'll be cheering for the local boy if 'e can just, whoops a daisy, and our teamuh from uh Luton, Beds 'opin that 'e can squeezuh maximum points from this mini-uh-marathon, remember Germany are twenty points in front and the Belgians are lastuh playin' their joker and there's the whistle, 'ard look lad, Arthur the scores please and then over to Stuart"

REGGAE

1	**Dance I'll Style**	Erroll Scorcher (Scorcher)
2	**Mafia**	Barry Brown (Stateline)
3	**Little Nut Tree**	Melodians (Studio One)
4	**Frog In The Water**	Errol Scorcher (Tippa)
5	**Can't Take Me Landlord**	Lui Lepki (Joe Gibbs)
6	**Layin' Beside You**	Tamlins (Taxi)
7	**You're A Man**	Dennis Brown (Joe Gibbs)
8	**I Don't Wanna Be A General**	Dennis Brown (Deb)
9	**Money Man Style**	Jah Bull (Roots)
10	**Sad Eyes**	Rudy Thomas (JoeGibbs)

Chart Supplied by: JOE GIBBS, 29 Lewisham Way, New Cross, London SE14.

DISCO

All 12". * denotes import

1	**Check Out The Groove**	Bobby Thurston (Prelude)*
2	**We've Got The Groove**	Players Association (Vanguard)
3	**Stomp**	Brothers Johnson (A&M)
4	**Goro City**	Manu Dibango (Island)
5	**And The Beat Goes On**	Whispers (Solar)
6	**Young Child**	Ronnie Laws (United Artists)
7	**Don't Push It Don't Force It**	Leon Hayward (20th Century)*
8	**Tonight I'm Alright**	Narada Micheal Waldren (Warner Bros)
9	**Year Of The Child**	Govens Family (Venture)*
10	**Self Service Love**	Gardian Angel (Matumbi)

Chart Supplied by: QUICKSILVER SOUL SOURCE, 36 Hanway Street, London W1.

INDIES

(1)	**1980 The First Fifteen Minutes**	Various (Neutron)
(2)	**White Mice**	Modettes (Mode)
(3)	**The Peel Sessions**	Scritti Politti (St Pancras)
(4)	**Fiery Jack**	Fall (Step Forward)
(5)	**Taaga**	Dangerous Girls (Happy Face)
(6)	**I Like Bluebeat**	Cairo (Absurd)
(7)	**You Can Be You**	Honey Bane (Crass)
(8)	**Transmission**	Joy Division (Factory)
(9)	**Lets Build A Car**	Swell Maps (Rough Trade)
(10)	**Judy In Disguise**	Silicon Teens (Mute)

CHART SUPPLIED BY: BONAPARTE, 101 George Street, Croydon, Surrey, CR0 1LE

212,905

That's the average number of *NME* copies sold every week during the second half of 1979, according to official figures issued by the Audit Bureau of Circulations. And it shows an increase of 10,875 copies per week over the previous six months. Comparative weekly sales figures for the period July-December, 1979, are *Melody Maker* 140,490; *Sounds* 137,037; and *Record Mirror* 128,346.

NEWS

Clash nix six shows

REVISED DATES SET FOR JUNE

THE CLASH were forced to cancel the last six dates in their British tour, including two London concerts, because drummer Topper Headon tore a ligament in his hand and was unable to play. The shows affected were scheduled for Hanley Victoria Hall (Wednesday of last week), Derby Kings Hall (Thursday), London Balham Liberty Cinema (Friday), London Mile End Liberty Cinema (Saturday) and Bristol Colston Hall (Sunday and Monday of this week).

In any event, the band would not have been able to perform at Balham, as the venue — which was being used for the first time for a rock gig — had failed to meet the necessary safety and fire-precaution standards. Arrangements had been made to switch that concert to Mile End, where they were already due to play the following night — but, as it happened, those plans were academic.

However, promoters Straight Music have been working hard throughout the weekend, and have already re-scheduled the dates — though not until June, which is the earliest possible time the band can fit them in. They now play Derby Assembly Rooms (June 9), Bristol Colston Hall (10 and 11), Hanley Victoria Hall (12), London Balham Liberty (15) and London Mile End Liberty (16) — and it's understood that a few extra dates may be slotted in at the same time.

The revised Derby date moves from the Kings Hall, which is not available in the summer — and Balham has been re-booked on the assumption that it will then meet the necessary standards.

Reason for the delay in re-setting the dates is that The Clash are off to Paris this week, followed immediately by a short American tour, and subsequently Paul Weller has a six-week filming commitment in Vancouver.

It's understood that Weller has an important acting role in a movie being shot in Canada. But when pressed for further details, a spokesman said: "Paul hasn't told me — he's being very secretive about the whole thing. But it does mean The Clash, as a unit, will be out of action for a while."

● The Hanley cancellation is perhaps the most unfortunate, as it had already been put back from February 1 because of the band's recording commitments. And the premature end to the tour means that special guest Joe Ely and his band have been kicking their heels, while awaiting their own shows at London Victoria The Venue this weekend.

INMATES CALL OFF TEN GIGS

THE INMATES will not, after all, be re-scheduling their British tour. As reported last week, their current American tour has proved so successful that they've extended it through to this weekend, despite the fact that their UK outing was due to start on February 20 — and it was expected that their whole tour would be re-arranged to open a little later.

But instead, they've now decided simply to scrap the first ten dates in their original itinerary, and to pick up their previously announced schedule at Derby Lonsdale College on March 5. They say the cancelled gigs will be re-set ultimately — but not for some time, owing to recording commitments. So after Derby, they now play Scarborough Penthouse (7), Durham St. Cuthbert's College (8), Redcar Coatham Bowl (9), Bournemouth Stateside (11), Barnstaple Chequers (12), Exeter Routes (13), Bath University (14), Nottingham University (15) and London The Venue (18 and 19).

Dolly Mixture drop out

DOLLY MIXTURE — who were forced to cancel their date with Madness at Hammersmith Odeon on February 16, and last weekend's gigs with The Beat — have also pulled out of their six shows with Dexy's Midnight Runners starting this week. It's all due to bassist Debsey going down with glandular fever, and it has also halted work on the band's new single, though it's hoped that session will resume early in March.

Skids scrap the lot

THE SKIDS have cancelled their March college tour in its entirety. As reported three weeks ago, it was due to open next Thursday (6) and visit 16 venues, but a decision was taken at the weekend to call off the whole outing. A spokesman explained that the tour was set up before the band's recent line-up changes, and they now feel that a further period of intensive rehearsals is necessary before they are ready to go on the road.

A new Skids tour, taking in both college and concerts dates, is now being set up for the late spring — and it will be their first to feature the two newcomers, drummer Mike Baillie and bassist Russell Webb. This will be followed by visits to the United States and Europe.

The band have also acquired a new management, Arnakata — who already represent Judas Priest, The Tourists and Bill Nelson, the latter having produced their new single 'Animation' which is out this week. The Skids' album 'Days In Europa' is reissued by Virgin on March 7 — it's been completely remixed, and now includes their hit single 'Masquerade'.

And Dave Crosby's off

DAVID CROSBY has pulled out of his three nights at London Victoria The Venue this week, as he is suffering from pneumonia, though he hopes to re-schedule as soon as possible. In his place, Bad Manners were planning a last-minute show at The Venue last night (Wednesday), with Martha & The Muffins set for tonight (Thursday).

Rats thwarted in hometown fiasco

THE BOOMTOWN RATS were not, after all, able to play their two Dublin concerts last weekend. As reported last week, they had appealed against the local magistrate's decision not to grant a music licence for the proposed gigs on Leopardstown Racecourse — but subsequently the High Court refused to uphold their appeal.

At that stage, the Rats still intended to go ahead with the concerts, believing they had found a loophole in the Public Health Act — but they were finally frustrated when they were asked to put up £2 million in insurance cover. This left them insufficient time to arrange an alternative venue last weekend, but they are staying on in their hometown — determined to play somewhere in Dublin as soon as possible.

THE FURS: just six other bricks in the wall

FURS STEP OUT

THE PSYCHEDELIC FURS are to headline a British tour next month — the first time they have undertaken a major outing of this calibre. It's the direct result of their support spot on Iggy Pop's recent tour, which so impressed promoter John Giddings of the MAM Agency that he's now decided to put the Furs out in their own right. And the band's gigs coincide with the release of their first CBS album, with their name as its title.

Dates confirmed so far are Port Talbot Troubadour (March 6), Wolverhampton Layfayette (7), Cromer West Runton Pavilion (8), Leeds Fan Club (13), Liverpool Eric's (14), Middlesborough Rock Garden (15), Edinburgh Tiffany's (17), Paisley The Bungalow (18), Aberdeen Ruffles (19), Sheffield Limit Club (20) and Manchester The Factory (21).

One or two more gigs have still to be finalised, including a prestige London show — which *NME* understands is likely to be at the Lyceum in the latter part of March.

AC/DC TRAGEDY AS SCOTT DIES

TOP Australian band AC/DC were plunged into despair and confusion last week, with the news of the tragic death of their lead singer Bon Scott. His body was found in the back seat of a car, parked in a South London street.

Reports suggest that he had been out on a drinking spree with a friend, who left him in the car to sober up, evidently not realising that Scott's comatose condition was anything other than an alcoholic stupor.

At the inquest on Friday, the Coroner said that Scott had virtually "drunk himself to death", and a verdict of Death by Misadventure was recorded.

The band — who headlined a sell-out UK tour in the autumn, with some extra "encore" dates just before Christmas — were back in Britain for recording sessions. A month ago they attended the Midem Festival in Cannes, where they were presented with a Gold Disc for their album 'If You Want Blood You've Got It', and a Silver Disc for the LP 'Highway To Hell' which was a Top Ten hit last autumn.

During their recent tour, AC/DC were named — on a decibel count — the loudest band ever to appear at one specific venue.

At press-time, the remaining members — Cliff Williams, Angus Young, Malcolm Young and Phil Rudd — were still too shocked to discuss the future. But sources close to the band feel they will eventually find a new lead singer — whether Australian or British remains to be seen — though obviously they will be out of action for some time.

See also page 17.

BON SCOTT

Ex-Pistols mentor ousts Adam from Ants line-up

MALCOLM McLAREN, former Sex Pistols manager and mentor, is about to embark on a new career — as a singer! He recently took over management of Adam & The Ants and, now that Adam himself has left the band, McLaren is stepping in as The Ants' lead singer. Full story, page 11.

STOP PRESS: LONDON EXTRAS BY TULL

JETHRO TULL have added another two shows at London Hammersmith Odeon to their UK mini-tour — on April 12 and 13 (tickets on sale now). This follows the complete sell-out of their gigs there the previous two nights.

STRAIGHT MUSIC PRESENTS

EDDIE & THE HOT RODS

NINE BELOW ZERO

THE V.I.P.'S

LYCEUM

STRAND, W.C.2

SUNDAY 16th MARCH at 7·30

TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

MUSIC BY POST

Comprehensive Catalogue free on receipt of 10p/12p stamp

This week's best selling SONGBOOKS

BLONDIE Picture This	£3.95
JAM All Mod Cons	£2.50
SHAM 69 Songbook	£3.50
THIN LIZZY Black Rose	£2.75
BLONDIE Parallel Lines	£4.50
MOTORHEAD Overkill	£2.75
POLICE Songs by Sting	£2.95
CLASH 2nd Songbook	£3.95
KATE BUSH The Kick Inside	£1.15
KATE BUSH Lionheart	£3.50
STATUS QUO Whatever You Want	£2.95
SEX PISTOLS Never Mind The Bollocks	£3.50
DEEP PURPLE Machine Head	£1.75
THIN LIZZY Best Of	£3.25
BUZZCOCKS Songbook	£2.50
BOOMTOWN RATS Songbook	£3.95

BOOKS

SEX PISTOLS File	£2.50
THE WHO File	£3.95
BOWIE The Lives & Times Of	£1.25
BLONDIE	£1.25

TUTORS

Bert Weedon — "Play in a Day"	£1.50
500 Chord Shapes	70p
Bass Guitar tutor + record	£3.95
Rhythm Guitar tutor	£3.95
Lead Guitar tutor + record	£3.95

POSTAGE & PACKING CHARGES

ORDER	GB & N IRELAND	OVERSEAS
£2 or under	30p	40p
£4 or under	60p	70p
£10 or under	90p	£1.00
Over £10	£1.00	£1.50

PASH MUSIC STORES, 5a ELGIN CRESCENT, LONDON W11

STRAIGHT MUSIC PRESENTS

THE PRESSURE TOUR

the SELECTER

AND THE ITALIANS

Holly and the Bodysnatchers

HAMMERSMITH PALAIS

242 SHEPHERDS BUSH RD. W6.

MONDAY 17th MARCH at 7·30

TICKETS £3·00 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812 LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

LEWISHAM ODEON

LOAMPIT VALE S.E.13

SATURDAY 22nd MARCH at 7·30

TICKETS £3·00, £2·50, £2·00 (INC VAT) IN ADVANCE THEATRE BOX OFFICE 852 1331, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE. 439 3371, PREMIER BOX OFFICE, 240 2245, USUAL AGENTS OR ON NIGHT

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1, England. Annual subscription $52,00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing in the USA by Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, New York 11003, USA.

Cramps tour, Cure London stint

THE CRAMPS. those hybrid rockabilly psychos from New York and points west, play 12 UK dates in March at the outset of a European tour. They visit Liverpool Eric's (8), Leeds Fan Club (9), Nottingham Boat Club (10), Sheffield Limit (11), Edinburgh Astoria (13), Stirling University (14), Glasgow Technical College (15), Dumfries Stagecoach (16), Birmingham University (18), Manchester Polytechnic (20), London Camden Electric Ballroom (21) and Derby Ajanta (22) — with Manchester band The Fall as special guests at Edinburgh, Stirling, Glasgow, Birmingham and London. Their 13-track debut album 'Songs The Lord Taught Us', produced by Alex Chilton, is issued by Illegal Records on March 7. The Cramps begin their Euro-dates in France on March 24, linking up with The Police in Italy from April 1 onwards.

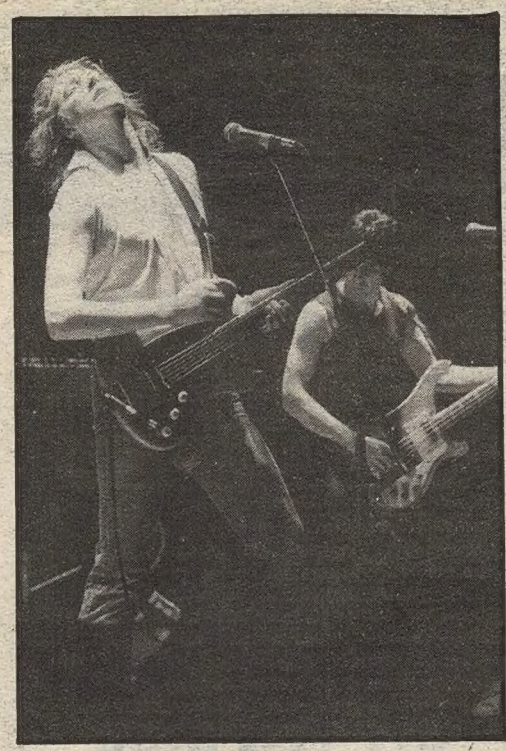
THE CURE headline a three-night stint at London Marquee Club next week, appearing there from Thursday to Saturday (March 6-8) inclusive. And they're followed on March 9 by their Fiction Records label-mates The Passions, who also play the next three Sundays at the Marquee—they're supported by the The Au Pairs (9), Ralph & The Ponytails (16), Cult Hero (23) and Section 25 (30). Looking ahead, The Cure and The Passions play London Rainbow on May 11.

THE MO-DETTES have confirmed four more dates — at London Canning Town Bridge House (March 4), Bristol Turntable (6), Keele University (7) and Chelmsford Witham Public Hall (10) — before setting out on a three-week European tour, alternating the headline spot with Athletico Spizz 80. The girls have turned down long-term recording offers from EMI and Stiff, and plan an indepedent single release in April.

SHAM 69, recently returned from a successful Scandinavian tour, are now busy working on a new album — and when it's finished, Jimmy Pursey will start on a solo LP. The band are also planning a visit to the States and, later in the spring, they'll be headlining a major U.K. tour.

ANOTHER PRETTY FACE — whose single 'Whatever Happened To The West' has just been issued by Virgin, with an album to follow in the spring — have been booked as support act on the 24-date British tour by Stiff Little Fingers, starting on March 4.

ORCHESTRAL MANOEUVRES have switched the venue for their major London date, the highlight of their current UK tour. Originally planned for the Electric Ballroom, it will now be at the YMCA in Tottenham-Court Road, though the March 14 date is unchanged.



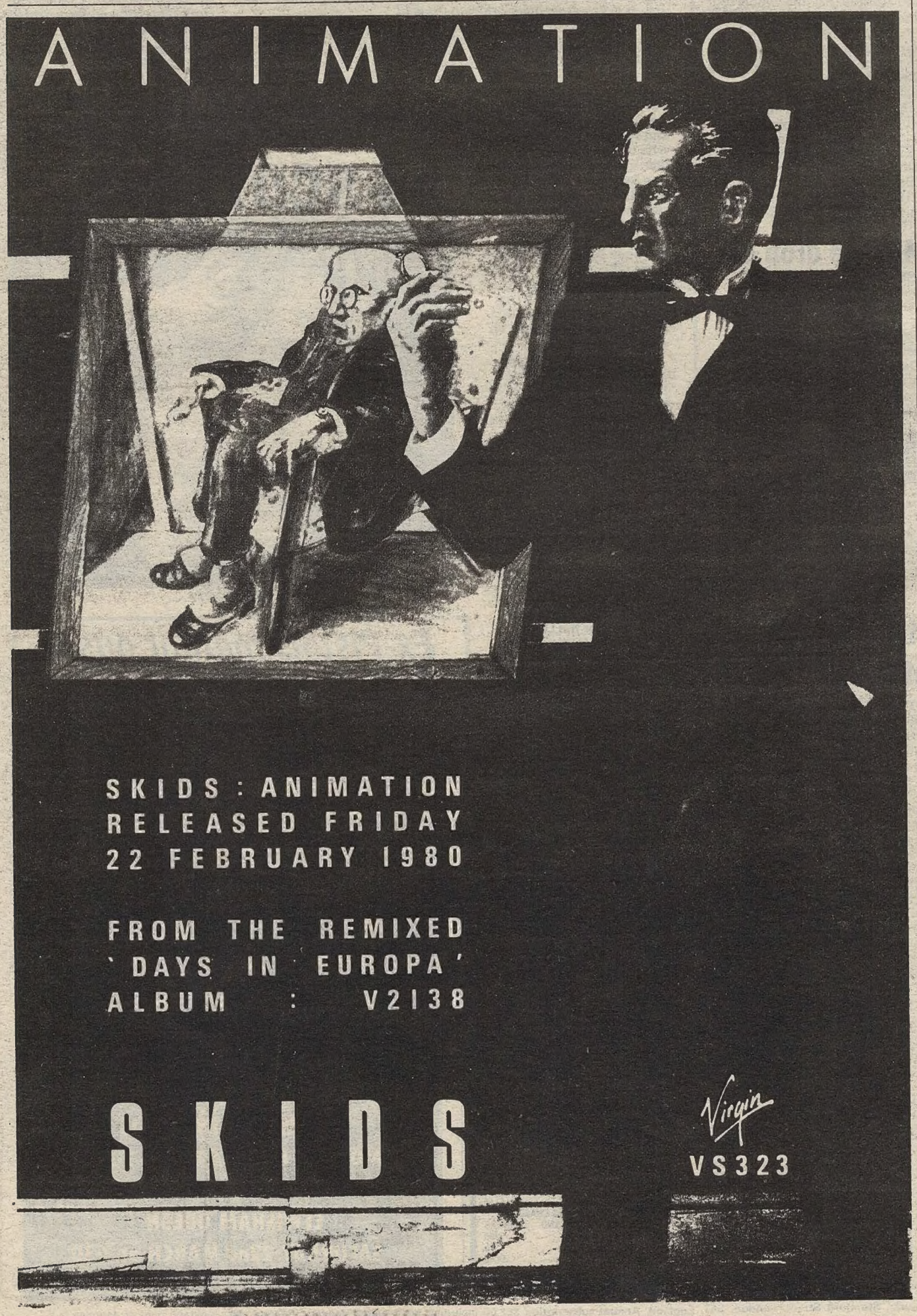
DOLL BY DOLL headline a special benefit concert for Release, after they return from their current Irish tour. It's at the Porchester Hall in West London on Friday, March 7, and the support acts are Bauhaus and The Z-Heads. All tickets are £1.50 and the promoters are Final Solution.

THE PHOTOS have slotted in a gig at Derby Blue Note Club tonight (Thursday) as a warm-up for their UK tour, starting this weekend and reported three weeks ago. Support act throughout will be Mark Andrews & The Gents, who were originally booked as support for The Inmates' tour, from which they've now withdrawn due to its curtailment (see separate story). The gig at Norwich East Anglia University is switched from March 11 to 17, as on the original date they'll now be filming BBC-2's *Old Grey Whistle Test* (for screening on March 18). A new Photos single is planned for mid-March, with their just-completed debut album following later in the spring.

Supertramp marooned

SUPERTRAMP are among thousands of people who have suffered in the floods which have been devastating the Western seaboard of America. Their communal farm is situated in Topanga Canyon, Southern California — one of the worst-hit areas — and they were among the 4,000 inhabitants who were cut off when heavy rain wshed out the roadway into the canyon. At press-time they were still marooned, and there was still no word regarding damage to their farm — or themselves.

● Cheap Trick lead guitarist and composer Rick Neilson's house was partially destroyed by fire last week, when the heating system blew up, causing damage estimated at 250,000 dollars. Neilson was away from home at the time — busy recording with the band for their new album, due for release by Epic in May.



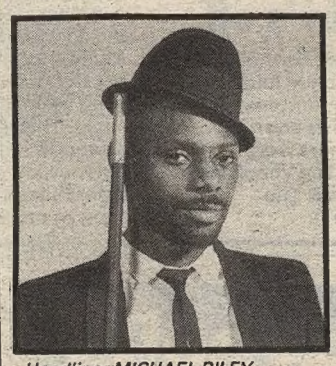
NEWS ROUND-UP

THE ORIGINAL MIRRORS continue their current tour with new gigs at Cromer West Runton Pavilion (tomorrow, Friday), Manchester University (Saturday), Cardiff Top Rank (March 4), Bristol Polytechnic (8), Maidstone Mid-Kent College (12), Port Talbot Troubadour (13), Newton Abbot Seale Hayne College (14), Canterbury Kent University (15) and Sheffield University (18). They are promoting their new single 'Boys Cry' (just released by Mercury) and album 'Original Mirrors' (due out at in early March.)

THE PLANETS, the Rialto Records band tipped to emulate the success of label-mates The Regents, play Sheffield Limit (tonight, Thursday), Liverpool Eric's (Friday), Middlesbrough Rock Garden (Saturday), Leeds Fforde Green (March 6), Newport The Village (7), Retford Porterhouse (8), Northampton Nene College (9) and London Marquee (10). These are the first confirmed gigs in an extensive tour, with further dates to follow shortly.

MATCHBOX, already announced for a March club and college tour (in which their March 22 gig has just been switched from Leicester Polytechnic to Manchester College), begin a three-week six-nation European jaunt on March 27. Immediately after their return, they begin another British outing — for which the first confirmed dates are Guildford Civic Hall (April 20), Blackburn Bay Horse Inn (22), Sheffield Limit (24), Clacton Town Hall (25) and Uckfield School (26).

ZORRO have slotted in a number of dates between recording sessions for their first album. The East Anglian band play Ipswich Royal William (March 2, 16 and 30; April 13, 26 and 27), Norwich Manor House (March 6, 13 and 27; April 10 and 24), London Harrow Road Windsor Castle (March 20) and London Chiswick John Bull (March 21 and 28; April 11 and 12).



Headliner MICHAEL RILEY

HEADLINE — the South London band currently negotiating with several record companies, with a view to releasing a single early next month — have been joined by former Steel Pulse vocalist Michael Riley. And the outfit, now a seven-piece, have gigs at Stafford North Staffs Polytechnic (tomorrow, Friday), London University (Saturday), Kirklevington Country Club (March 6), London Camden Music Machine (13), London Southbank Polytechnic (14), Hastings Pier Pavilion (15) and Bournemouth Royal Exeter Hotel (16). More are being set.

UK SUBS play two shows at London Camden Music Machine on March 16 in aid of the Coram Fields Foundling Foundation. The first is at 3 pm for youngsters (£1.50) followed by an evening show at 7.30 pm (£2). The band's three-track single 'Warhead' is issued by Gem Records this weekend.

JIMMY LINDSAY and his band Rasuji headline at London Victoria The Venue on March 12. They've been invited back after favourable reaction when they supported Ronnie Lane there recently.

THE BROUGHTONS, the 1980 version of The Edgar Broughton Band (still featuring Edgar and brother Steve, and now backed up by Arthur Grant, Tom Nordon and Duncan Bridgeman), support Gillan on their nine-concert UK tour starting this Saturday. They'll be featuring material from their newly released EMI album 'Parlez-Vous English?'.

ROCKING DOPSIE & His Cajun Twisters have added two last-minute dates to their UK schedule — at Leicester University (this Saturday) and London Wimbledon Nelsons Club (Sunday).

HERB REED GROUP arrive in Britain this weekend for a series of dates, aimed at promoting their new single 'Everybody Get Together', just released by PVK Records.

STEVE HOOKER BAND have London gigs in March at Islington Hope & Anchor (this Sunday), West Hampstead Moonlight Club (22) and Fulham Greyhound (29), the latter two with Red Beans & Rice. And they have dates in their native Southend at the Top Alex (14) and Scamps (20). They'll be promoting their new double A-sided single on Wax Records 'How Did You Know'/'Keep Dancing', produced by Paul Shuttleworth.

TH'LONE GROOVER makes his first major London appearance next Wednesday (5), when he tops th'bill at Camden Music Machine. It's a Charly Records promotional night, and other acts appearing are The Sex Beatles, The Mice and Major B. Laser.

PORTRAITS promote their new single 'Hazards In The Home', issued by Ariola this weekend, with London gigs at Kensington Nashville (March 11), Marquee Club (17 and 31), Herne Hill Half Moon (21), Clapham 101 Club (26) and Camden Dingwalls (April 7).

BEGGARS OPERA have re-formed with three of their original members — Gordon Sellar (guitar), Alan Park (keyboards) and Linnie Patterson (vocals) — plus ex-Earth Band bassist Colin Pattenden and drummer John Hollywood. They've already recorded two tracks and are currently negotiating a label deal — and, after a series of European dates in the spring, they'll be touring Britain in the summer.

UB40, the Birmingham band who complete their tour with The Pretenders next Tuesday, then have gigs in their own right at London Victoria The Venue (March 7), Solihull Technical College (8), Kidderminster Town Hall (14), Luton College (15), Newport The Village (21), Derby Ajanta (22), Retford Porterhouse (29) and Wolverhampton Lafayette (30). They work on their debut album through April, then go back on the road for a 20-date headline tour.

Solo flight plans for Denny Laine

DENNY LAINE of Wings is being lined up for a series of dates in his own right. He'll be headlining about a dozen shows, including two in London, from late March through April — and he'll be using backing musicians of his own choice, though it's not yet clear if his band will remain constant throughout the tour. Dates are currently being finalised, and will be announced in a week or two. Object of the exercise is to promote his upcoming solo single and album, both titled 'Japanese Tears' — a reflection of Paul McCartney's recent troubles in Tokyo.

DRIFTERS SPRING ITINERARY

THE DRIFTERS — who, as previously reported — have been lined up for another extensive tour starting this weekend — have so far been confirmed for the following dates by promoter Henry Sellers (with more still being finalised):

Maidstone Greenways (this Saturday), **Manchester** Golden Garter (March 3-8), **Caerphilly** Double Diamond (13-15), **Birmingham** Night Out (17-22), **Stockton** Fiesta (24-25) **Edinburgh Bo'ness** McTavish's (26-29), **Stoke** Jollees (31), **Charnock Richard** Park Hall Centre (April 2-3), **Nottingham** Commodore (5), **Purfleet** Circus Tavern (6-12), **London Wimbledon** Theatre (13), **Stevenage** Leisure Centre (16), **Slough** Fulcrum (17), **Weston-super-Mare** Webbington Club (18), **Eastbourne** Kings Club (19), **London Lewisham** Concert Hall (20), **London Tottenham** Mayfair (23), **Westcliff** Queen's (24-26), **Manchester** Fagin's (30-May 3), **Nottingham** Heart Of The Midlands (5), **Crawley** Leisure Centre (10) and **Reading** Hexagon (11).

NINE BELOW ALL ROUND UK

NINE BELOW ZERO are lined up for **London** gigs at The Kensington (this Thursday and March 13), Southbank Polytechnic (Friday), Herne Hill Half Moon (Sunday), Covent Garden Rock Garden (March 14), Islington Hope & Anchor (15), Fulham Greyhound (20), Camden Music Machine (21), Kensington Nashville (27) and Crystal Palace Hotel (29). Out of town they play **Coventry** Warwick University (this Saturday), **Chatham** Horstead College (March 22), **Exeter** Routes (April 2), **Portsmouth** Grannys (3), **Wolverhampton** Lafayette (6), **Chesterfield** Fusion (10), **Newport** The Village (11), **Derby** Blue Note (17) and **Kirklevington** Country Club (18).

Ransom demand met, and JUDAS PAY UP

JUDAS PRIEST have retrieved the master tapes of their new album — which, as reported last week, were stolen from a New York studio and were being held for 100,000 dollars ransom. They decided to take matters into their own hands and pay the sum asked, so they arranged to meet the hi-jackers at a secret rendezvous, where the exchange took place.

The tracks were packed in six canisters, and it subsequently transpired that one of these had been damaged — which means that Judas are having to re-record two tracks. Although the album obviously won't be ready to meet its planned release date this weekend, it's now hoped to have it available in late March, at the end of their UK tour. And in the meantime, one of the ransomed tracks is being rushed out as a single, titles undecided at press-time.

THE FABULOUS POODLES, who supported Tom Petty & The Heartbreakers on their recent extensive U.S. tour, will again occupy the support spot when Petty and the band play their four-date UK mini tour next week. Subsequently they'll be headlining a number of concerts in their own right, details of which are at present being finalised. To coincide with all this activity, Blueprint rush out their new single 'Bionic Man' this weekend — it's taken from their recently released album 'Think Pink'.

BIG DEMAND FOR TOYAH CONCERTS

TOYAH, who've recently been figuring strongly in the alternative charts (they had three entries in the Indies Top Ten in last week's NME*), are to headline a short series of major dates in March — including a big London show — despite the fact that they've only just completed a UK tour.*

These extra gigs have been slotted in, due to what's described as the "incredible demand" for live appearances by the band.

They play Bath Pavilion (March 7), Leicester University (8), Birmingham Top Rank (9), Manchester Polytechnic (11) and London Camden Electric Ballroom (14). Toyah Willcox and the band then start work on their first studio album for Safari — her LP currently available 'Sheep Farming In Barnet' is a German compilation of her material dating back more than a year.

Toyah herself has just completed filming a new BBC-TV series Jekyll And Hyde, *and she plays Miranda in Derk Jarman's new film of* The Tempest.

OFF THE RECORD

Virgin re-launch Immediate label

IMMEDIATE Records, Britain's first independent label which was launched in 1965 by Andrew Loog Oldham, has been licensed to Virgin. During its five-year span prior to bankruptcy, the label was associated with a number of acts which have now become legends in their own right. Virgin will be reissuing many of the original albums, as well as some new compilations.

The first to appear will be The Small Faces' classic LP 'Ogdens Nut Gone Flake', which reached No. 1 in 1968 — and it's due out again on March 28 in its original circular sleeve. Other albums to follow soon afterwards will feature Humble Pie, Amen Corner, The Nice, Eric Clapton, Savoy Brown and Crispian St. Peters.

ALSO FROM VIRGIN: The label has signed hotly-tipped Kansas rock band **Shooting Star** and issues their self-titled debut album (produced bt Gus Dudgeon) on March 14, preceded this weekend by the single 'You've Got What I Need' ... **The Motors** release their first single for 18 months this weekend titled 'Love And Loneliness', followed on March 21 by their album 'Tenement Steps' ... and **The Mekons** have a double single issued on March 7, comprising 'Teeth' / 'Guardian' and 'Kill' / 'Stay Cool', selling at the combined price of £1.49.

Eric Stewart soundtrack

ERIC STEWART of 10cc has a single 'Girls'/'Discollapse'' out on Polydor this week. It's taken from his upcoming album 'Girls', which is the soundtrack from a new Just Jaeckin film of the same title. The LP — on which Stewart used Rick Fenn, Paul Burgess and Duncan Mackay of 10cc as session musicians — will be issued on March 14, and the movie is due to open in mid-spring. Stewart hopes that the LP will be accepted as a soundtrack, as opposed to a solo album.

● '20 Mod Classics Volume Two' is a Motown compilation set for April 11 release, following the success of the original set last autumn. It features 1963-66 tracks by label stalwarts **Stevie Wonder, The Miracles, Marvin Gaye, The Supremes** and **The Four Tops**, among others.

● Manchester band **The Drones**, who toured with Sham 69 last year, have been signed by Fabulous Records and have their single 'Can't See'/'Fooled Today' out on March 14.

Peter Green in studio

PETER GREEN — the enigmatic Fleetwood Mac founder member, who has already had one solo album 'In The Skies' issued by PVK Records — will have his second set for that label released in April, titled 'Little Dreamer'. Green is already working on a follow-up LP for the autumn, and was pictured in the studios last week.

Sinceros go it alone

THE SINCEROS — who are busy recording their second, and as yet untitled, album for Epic — are unexpectedly having to produce the set themselves. Martin Rushent was to have been the producer, but had to pull out due to last-minute commitments, so the band have been plunged in at the deep end. Their efforts can be assessed when the LP is issued in the spring. They've so far recorded ten tracks, including some stage favourites — 'Television Vision' and 'Disappearing' among them — as well as several new songs.

Wyatt in singles deal

ROBERT WYATT has signed a deal with Rough Trade to record a number of singles — one of the few projects he has undertaken under his own name, since his 1974 accident left him confined to a wheelchair. First release, due in mid-March, is the standard 'Guantanamera' — sung in Spanish and reverting to its correct title of 'Caimenera'. B-side is 'Aracuoa' penned by Chilean singer Violetta Para. Besides singing, Wyatt also provides most of the instrumental backing.

NEW EP SERIES OF ATLANTIC CLASSICS

WEA RELEASES a series of ten EPs on March 7, featuring tracks from Atlantic's soul catalogue of the early and mid-sixties — titled 'Atlantic Masters', they will sell at £1.60 each. Many of the titles have been unavailable in the UK for several years, and some were originally issued on the Stax label.

Eight of the records consist of two tracks each by the following artists: **Don Covay** and **The Markeys, Otis Redding** and **Aretha Franklin, Percy Sledge** and **Ben E King, Doris Troy** and **Sharon Tandy, Joe Tex** and **Otis Redding & Carla Thomas, Sam & Dave** and **Wilson Pickett, Carla Thomas** and **Arthur Conley**, and **Solomon Burke** and **Rufus Thomas**. The ninth has two tracks by **Booker T**, and one each by **King Curtis** and **Rex Garvin & The Mighty Cravers**; and the tenth has two tracks by **The Drifters**, and one each by **The Capitols** and **Soul Brothers Six**.

● Contrary to the report two weeks ago, heavy metal outfit **Vardis** will not have their single 'If I Were King' issued on the Prince Charles label — because the Board of Trade has refused permission for the name to be used in this context! It now appears this weekend on the Castle Records label, distributed by Pinnacle, Small Wonder and Virgin.

● Latest signing to the Stiff label are three-piece New York outfit **Dirty Looks**, whose first single 'Lie To Me' is out this week.

● Six Of The Best is a new label launched by Chas Chandler, head of Barn Records. There'll be about one release per month, each a six-track 45rpm 12-inch, retailing at £1.49. The label, which is intended to bridge the gap between singles and albums, will be distributed by RCA. First release in early March is by **En Route**.

● **Eddie & The Hot Rods'** first EMI single is issued on March 7, to coincide with their British tour, reported last week. A-side is 'At Night', and it's coupled with two tracks — 'You'd Better Run' and 'Looking Around'.

● A&M singles out this week include 'I'm So Straight I'm A Weirdo' by **Rick Wakeman**, 'Street Life' by **Herb Alpert** and 'Big Boy' by **Mark Andrews & The Gents**.

● **Slaughter & The Dogs** have their album 'Bite Back' issued by DJM on March 14, with the first 5,000 copies selling at the special budget price of £3.99. Their single 'East Side Of Town' is out this week.

● **Adam & The Ants'** new double A-side single 'Cartrouble' / 'Kick' is issued by Do It Records on March 7, with an EP titled 'Antmusic' scheduled for the following week.

STRAIGHT MUSIC PRESENTS
HEAVY METAL PACKAGE
APRIL WINE
Capitol
WITH GUESTS
ANGEL WITCH
SLEDGEHAMMER
+ Neil Kay Bandwagon ~ Heavy Metal Soundhouse on the road
BIRMINGHAM ODEON
NEW STREET
FRIDAY 7th MARCH at 7·30
TICKETS £2·50, £2·00, £1·50 (INC. VAT) ADVANCE THEATRE BOX OFFICE 10·30 AM—8·00 PM, MON-SAT.
TEL: 021 643 6101, OR ON NIGHT
HAMMERSMITH ODEON
QUEEN CAROLINE ST. W6
SATURDAY 8th MARCH at 7·30
TICKETS £2·50, £2·00, £1·50 (inc VAT) IN ADVANCE THEATRE BOX OFFICE, TEL: 748 4081,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371,
PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT
APOLLO THEATRE
HYDE RD., ARDWICK GREEN, MANCHESTER
SUNDAY 9th MARCH at 7·30
TICKETS £2·50, £2·00, £1·50 (INC. VAT) ADVANCE THEATRE BOX OFFICE 10·00 a.m. - 8·00 p.m.,
MON-SAT, TEL: 061-273 1112/3, OR ON NIGHT.
CITY HALL NEWCASTLE
MONDAY 10th MARCH at 7·30
TICKETS £2·50, £2·00, £1·50 (INC. VAT) ADVANCE BOX OFFICE, 10·30 AM - 5·30 PM, MON-SAT
TEL: NEWCASTLE 20007, OR ON NIGHT

MCP presents
STIFF LITTLE FINGERS
Special Guests
ANOTHER PRETTY FACE
plus THE STRAPS
ODEON THEATRE, HAMMERSMITH
Sun 23rd March 8.00 p.m.
Tickets £3.25, £2.75, £2.25
B/O Tel: 01-748 4081 or
Available L.T.B. Tel: 01-439 3371
Premier B/O Tel: 01-240 2245 + usual agents

MARSHALL ARTS PRESENTS
THE KNACK
& GUESTS
DOMINION THEATRE, TOTTENHAM CT. RD.
SAT 8th MARCH AT 8pm
TICKETS £3.50/£3/£2.50 FROM THEATRE BOX OFFICE 01-580 9562
LONDON THEATRE BOOKINGS 01-439 3371 PREMIER BOX OFFICE 01-240 2245

MCP presents
Nazareth
PLUS
AXON
ODEON THEATRE, HAMMERSMITH
Sun. 16th March
Tickets £3.75, £3.25, £2.75, £2.25
B/O Tel: 01-748 4081 or
Available L.T.B. Tel: 01-439 3371
Premier B/O Tel: 01-240 2245 + usual agents

KING
FOOD FOR THOUGHT
GRADUATE RECORDS
UB40

Send a message!
Only 30p per word
NME — your paper, use it

Hurrah
THE ROCK VENUE
NEW MUSIC IN NEW YORK
36 West 62 Street
New York NY10023 212 586 2636

PIL METAL BOX SECOND EDITION

PiL

NOW AVAILABLE AS A REPACKAGED DOUBLE ALBUM SELLING AT THE SPECIAL PRICE OF £5·49 FOR ONE MONTH FROM 29·2·80

Virgin

John Foxx: The Quiet Man In The Market Place

Texxt by Nick Kent
Pixx by Anton Corbijn

JOHN FOXX is very much the right man in the right place at the right time.

One of those lean, aesthetic, inscrutable types, his carefully contrived oh-so-'80s image is as timely as the spartan electro-pulse beat of his music, and this week sees his debut single and album — 'Underpass' and 'Metamatic' — the Top Ten of their respective *NME* charts.

What's more, Foxx has credibility. He's no Johnny-come-lately Bowie fetishist fresh from working out the basics of using a WASP synth and out to clean up in Gary Numan's precinct.

Foxx can point to his sojourn as Ultravox's leading force, an earnest young chap working in areas not dissimilar to the Bowie-Eno link-up consummated three albums ago.

Foxx's Ultravox made three albums too, records that all failed commercially and often failed aesthetically due to an overbearing earnestness; brave failures nonetheless.

Ultravox in fact always seemed the archetypal clever-clever art student band, very similar to early Roxy Music in certain respects though they lacked Bryan Ferry's sense of style and songwriting strengths. Instead they leaned closer to the Eno axis, especially in the key respect of Foxx's infatuation with tape recorders and electronics.

As a commercial venture, they were stymied by a fateful interlinking with punk rock's far more direct, working class orientated thrust. Art student types set on workin in musical areas first traversed by Roxy Music and The Velvet Underground were, you may recall, not exactly the cat's whiskers through '76-'78.

BUT THE REAL kiss of death, ironically, was the band's use of synthesizers.

Now of course, all that has changed and Foxx is not merely very much in synch with the time, but also, owing to those years spent guiding Ultravox through the electronic gloom, he's a name to be dropped with pride. Gary Numan has made no secret of the influence Ultravox exercised on his gangling robot rhythm sound, tossing Foxx lavish verbal bouquets with a sincerity that isn't even debased by the fact that it may just have helped Numan to take some of the sting out of the endless Bowie clone broadsides against him.

The Numan connection, despite the critics' smirks, would appear to be the perfect bridge for Foxx to saunter across in order to move from ill-focussed cult attention into the far more comforting zone of mass acceptability. After all he's more talented than Numan, with better credentials and better looks to boot. Certainly Messrs Branson and Co think so, and have been busily boosting John Foxx's career.

It's all too easy to view Foxx's current manoeuvres in terms of pure marketplace strategy. Certainly, after I'd endured the mildly irksome routine of having our interview postponed and rescheduled due to all manner of heavy-duty stroke-pulling, to the point where the final chat took place over six weeks after the first scuppered date, I would have to admit to distinctly cynical preconceptions about Foxx. Basically I had John Foxx figured as very much the calculating type. His album 'Metamatic' is filled with that parched, one-dimensional 'numb' sound that seems connected only to its own sense of self-concsious detachment, while the voice intones emotionless little lyrical vignettes that impress by dint of their concision though the images evoked rarely connect with anything even vaguely stirring.

The old words come tumbling out — "desolate", "automation", "drone" — while Foxx's inscrutable features, forever shaped into a look of total detachment, amount to little more than a sophisticated update of the character who some three or more years back wrote the cringingly crass autobiographical 'I Want To Be A Machine'.

In short, I went along to the interview expecting to converse with a dour fellow intent upon projecting some utter glib 'enigmatic' facade, complete with the obligatory references to an overbearing desire to have lived in Berlin in the '30s and all that malarkey.

"NO, I'VE never felt the desire to have lived in Berlin in the '30s. Berlin dosn't interest me at all really. I'm more inclined towards walks over the moors, really. Beautiful countryside."

John Foxx has a way of scuppering preconceptions. John Foxx is in fact, a *nice guy* with a mild, unprepossessing air about him, and a bemused and mildly fatalistic attitude about life in general. He talks in a straightforward, totally unpretentious fashion, with an understated candour.

Born and raised in Lancashire where his father worked as a miner, Foxx's voice is streaked with an unmistakable Northern brogue that makes him seem something of an alien spirit to London's speed of life, never mind the rushes of music business activity that can occur when the rock artisan suddenly finds himself courting a potentially huge audience.

The extent of Foxx's discomfiture is apparent when he explains his dealings with Virgin, a corporate with its eye fixed coldly on the big stakes.

"See, originally after I left Ultravox and went off on my own to pursue certain ideas involving synthesizers, tape recorders and the effects that can be achieved; I had no idea of what record label to take the first demos I'd made to. I really didn't know whether anyone was interested, so I started off by going to Rough Trade and small independent labels until I was advised to go to larger companies."

Yet Foxx's deal with Virgin involves the inauguration of his own label — Metal Beat — which seems scarcely to be the move of an artist initially worried about even being signed.

"Well that's why I signed with Virgin, because they agreed to take me on my own label. They were the only ones, in fact, to concede to the point, and as that was of vital importance to my mind — that I have my own label in order that I can release other people's music as well as my stuff — there was really no other choice.

"See, a number of kids have sent me tapes of stuff they've recorded usually just to get some kind of reaction or to get some advice from me as to the quality of what they're doing. And in fact a number of the tapes are very, very good and I feel they deserve releasing. So that's one function I'd like Metal Beat to deal with."

As of the moment, Foxx's only definite intended release on Metal Beat — all things going well — is a record by American band Tuxedo Moon, whose work Foxx finds "most intriguing".

Foxx mentions Brian Eno's Obscure label as an example of what he'd like to attain with his

■ *Continues over*

Foxx II

■ *From previous page*

own outlet, thus granting contemporary composers like Gavin Bryars (whose Obscure-released album is a treasure) that precious exposure so often denied those musicmakers whose left-field inclinations are too brazenly idiosyncratic for any more orthodox record company to touch.

Foxx of course worked with Eno when the latter produced several tracks that ended up on the first Ultravox album.

Looking back now to the often frustrating years spent forming the band from scratch and then taking over Ultravox's creative reins, only to part company with the other members when musical incompatibilities became too much to contain within one unit, Foxx shows no regrets. He prefaces his reminiscences by describing how he first got involved in music making.

"It was at art college when I first got intrigued by sound. I mean, I should say that I simply entered art school because first there was absolutely nothing I could imagine myself doing if I left school, but second, I was academically pretty useless. So I saw art school as the only viable solution for staving off another couple of years before walking out into the cruel world."

A portfolio of artwork got him accepted at the first of what would eventually be three different academies, and Foxx found himself in the English rock musician's classic breeding ground.

His approach involved neither the stylistic fusions of a Bryan Ferry, nor the skiving-in-the-lav-to-learn-old-blues-licks routines of a Keith Richards. Instead, Foxx somehow found himself drawn towards "tinkering with tape-recorders, getting sort of diverging sound textures" — an obsession which got him elbowed from two of the three colleges he attended.

Having convinced himself that 'sound' was the perfect vocation, he simply placed an ad in *Melody Maker* calling upon other musicians to work with.

"I recall listing a number of fairly divergent names. There was The New York Dolls, The Shadows . . . umm . . . oh yes, The Velvet Underground. And Roy Orbison amongst others."

Having auditioned some 50 different instrumentalists, Foxx pared down Ultravox to five pieces, this quintet working on a certain juxtaposition of sounds — running the gamut from the orthodox to Foxx's bizarre tapes. Fred Cantrell, then an Island Records A&R man, signed the band with disarming speed and the saga of Ultravox commenced.

"I no longer have any desire to be a machine ... Now I want to make dancing music."

FOXX SQUIRMS slightly when mention is made of his then autobiographical manifesto, the puerile 'I Want To Be A Machine', located on the group's first album.

"Yes, I felt strongly about that song then, though now I can't stand to listen to it. The sentiments expressed were brought about by a very bad emotional period I was going through at the time. I was in a state of virtual manic depression due to . . . well, a relationship breakdown had really cracked me up and I just wanted to have all my emotions numbed. I did want to be a machine, working on automatic, because the human factor was too much to take.

"Since then I've grown up, come to terms with those foibles. Now I don't have any desire to be a machine." He laughs awkwardly.

Two more albums followed: 'Ha, Ha, Ha' and the band's high-point (and Foxx's signing off point) 'Systems Of Romance', which called upon the services of the very wonderful Conny Plank, producer and creative ally to a number of Germany's great innovative groups, and was recorded in Cologne. Barring one apparently highly successful tour of the States, the human chemistry holding Foxx and the rest of Ultravox together was by now well and truly blown.

"It was no heavy traumatic break-up," Foxx remarks placidly. "The other members were veering in one direction and I felt very strongly about the music I was hearing in my head. It was simply a case of me leaving."

After a period of reassessment, Foxx set about recording demos of the music he'd formulated.

Certain songs gracing 'Systems Of Romance' Foxx now views as key reference points.

"'The Quiet Man' is probably the strongest of all the songs I wrote for Ultravox. I regard it now as a very concise, relevant piece of self-description. I do see myself as the quiet man, the total onlooker, just observing. It's like an image that's like a total anti-image really. I'm just there but the songs aren't any longer pointed at me so much as me just writing notes, pieces of random description.

"I like the sparseness of the sound on 'Metamatic'. It's just a matter of stripping everything down to the bones to set a mood for the lyrics to complement or react with."

When I voice my feelings about the predominent coldness in the songs, the overall sound that often — in fact, far too often — seems only to reflect a numbness, making the record sound like aural novacaine, Foxx, instead of taking offence, considers the point a pertinent criticism.

"Yes, that's true. It's a good point, that, because I do worry sometimes that the bleakness I'm depicting has no redeeming qualities beyond providing the listener with a numbing, desolate feeling. I'm obviously trying to project more than that. Like Wire, I think, can really do so well. On '154' the sounds merge and splash against each other to enhance the lyrics so that the end is always more than the sum of its parts."

Unfortunately 'Metamatic' — although it does have a sense of Foxx being on the threshold of something potentially very strong — all too often lacks that abrasiveness, that vital tension. Like the quiet man, he holds everything in and as on the cover shot only dares to put a finger into the heat.

"I'm going to have to develop things. You're right about the coldness. I want to make dancing music. That one-dimensionality has to be given something extra."

John Foxx smiles genially, diffidently. The room we're talking in is cool and empty with a low roof and a nice subterranean atmosphere. There are mirrors everywhere but he ignores them. That is, until the photographer asks him to pose for some shots and he stares down, his reflection bouncing off the myriad shiny plates of reflective glass.

John Foxx's aims are fair, though still lacking both mechanical toughness and the human touch. Straddled somewhere between Numan's sham motorik and Wire's aural assaults, it scarcely bodes well that he's considering a duet single with Numan — the latter's idea — though it's his naivety calling the shots there more than ruthless calculation. After all, I'll wager, he's got Virgin Records for that input.

Fifteen grand for the right band.

The Arctic Lite Rock Search '80 is a brand new competition to discover new talent in the world of rock music. For the winning band there's £5,000 cash and £10,000 of musical equipment together with a recording and a publishing contract with State Records.

Last but not least, Arctic Lite will give the winning band their full promotional support for a tour of at least 80 dates throughout the UK.

In return, the band will be renamed "Arctic Lite" for at least one year.

The competition is being sponsored by Arctic Lite Lager in conjunction with the Daily Mirror Pop Club and State Records. To enter fill in the coupon and send it to us with your photograph and a ten minute tape of your original work.

Competition Rules and Conditions.

1 The Competition is designed to find a single winning band who will be renamed "Arctic Lite" for a minimum of one year.

2 Entrants must be over 18 years of age on 1st April 1980. Entrants must sign and send a prescribed entry form to CSS Promotions to arrive no later than 14 March 1980.
The entry form should be accompanied by a tape and a photograph.

3 Each band may submit one tape of a 10 minute duration.

4 Tapes will be judged by a team of music industry experts, who will select six bands to compete in each regional final.

5 There will be eight regional finals which will be held in London, Birmingham, Nottingham, Cardiff, Bristol, Leeds, Liverpool and Glasgow.

6 Each band selected for a regional final will be required to complete a biography form and to sign a copy of the recording and publishing contracts which would come into effect in the event of their winning the Grand Final. It is a condition of participation in a regional final that such contracts are signed.

7 In the event that a selected band is not able to compete in a regional final, the organisers reserve the right to substitute the band considered by the judges of the tapes to be the next highest placed.

8 Each band which competes in a regional final will be paid a performance fee of £50.

9 The bands competing in regional finals will be judged by a panel of experts. The winning band in each regional final will qualify for the Grand Final.

10 The Grand Final will be staged at The Venue, London in June. The eight bands which compete in the Grand Final will be judged by a panel of experts.

11 The Grand Finalists will be provided with hotel accommodation and will be reimbursed for their transport costs to and from London.

12 In the event that the selected band is not able to compete in the Grand Final, the organisers reserve the right to substitute the band considered by the judges to be the next highest placed.

13 The winning band will receive a cash prize of £5,000, musical equipment to the value of £10,000, a recording and publishing contract, and the promotional backing of Allied Breweries for a period of one year during which time they will be required to make at least 80 concert performances.

14 The winning band will be renamed "Arctic Lite" and shall not for a period of one year endorse, by name, title, photograph or likeness, any commercial product or service other than Arctic Lite without written permission from the organisers, CSS Promotions Ltd.

15 Prizes will be awarded to other grand finalists as follows: runners-up - £1,000, 3rd placed - £500.

16 The judges' decision shall be final at all stages of the competition and no debate or correspondence will be entered into, in the event of any dispute. If any band withdraws of its own free will or is disqualified for a breach of the competition rules, it will have no claim on the organisers or sponsors for any prizes, expenses, etc.

17 Entrants will be judged on the basis of musical quality; quality of lyrics; potential for further development; originality and on-stage presentation and execution.

To: Arctic Lite Rock Search '80, CSS Promotions Ltd., 35 Bruton Street, London W1X 7DD.

Name of Band (Block capitals)_____

Name of manager/agent (if applicable)_____

Name of contact_____

Address_____

_____

Telephone Day_____ Evening_____

I do not hold a recording or publishing contract, and I agree to abide by the competition rules and conditions.

Signed_____

All entries should be received no later than 14 March 1980.

Please note: Photography and tapes are not returnable.

Rock Search '80 Arctic Lite

If you are not strictly a rock band but play contemporary music, please feel free to enter.

I LIKE TO ROCK...

STRAIGHT OUT OF THE HEAVY METAL CHARTS
ONTO A SPECIAL 4 TRACK E.P.

'I LIKE TO ROCK'

CL 16121

plus 'ROCK `N' ROLL IS A VICIOUS GAME' 'BEFORE THE DAWN' 'ROLLER'

THE TOUR

with special guests
ANGELWITCH & SLEDGEHAMMER

March 7th – Birmingham Odeon
March 8th – London, Hammersmith Odeon
March 9th – Manchester Apollo
March 10th – Newcastle City Hall

APRIL WINE LIKE TO ROCK HARDER....FASTER!

Capitol RECORDS

OUR PRICE RECORDS

137 CHARING CROSS ROAD WC2
TEL: 01-437 1713.

95 CLARENCE STREET KINGSTON
TEL: 01-546 6353.

70 NORTH END CROYDON
TEL: 01-681 7107.

100 KENSINGTON HIGH STREET W8
TEL: 01-937 0257.

151 EDGWARE ROAD W2
TEL: 01-723 1883.

219A FINCHLEY ROAD NW3
TEL: 01-624 2217.

12 TOTTENHAM COURT ROAD W1
TEL: 01-636 4631.

1 CRANBOURN ST LEICESTER SQ WC2
TEL: 01-734 7660.

14 CHASE SIDE SOUTHGATE N14
TEL: 01-882 5566

29 RIVERDALE SHOPPING CENTRE.
LEWISHAM SE14 TEL: 01-318 2297

OUR PRICE AT BAMBERS,
KINGFISHER CENTRE, REDDITCH.
TEL: REDDITCH 67433.

36 KINGS ROAD CHELSEA SW3
TEL: 01-581 0877

16 GOLDERS GREEN ROAD NW11
TEL: 01-455 1078.

OUR PRICE TOP 60

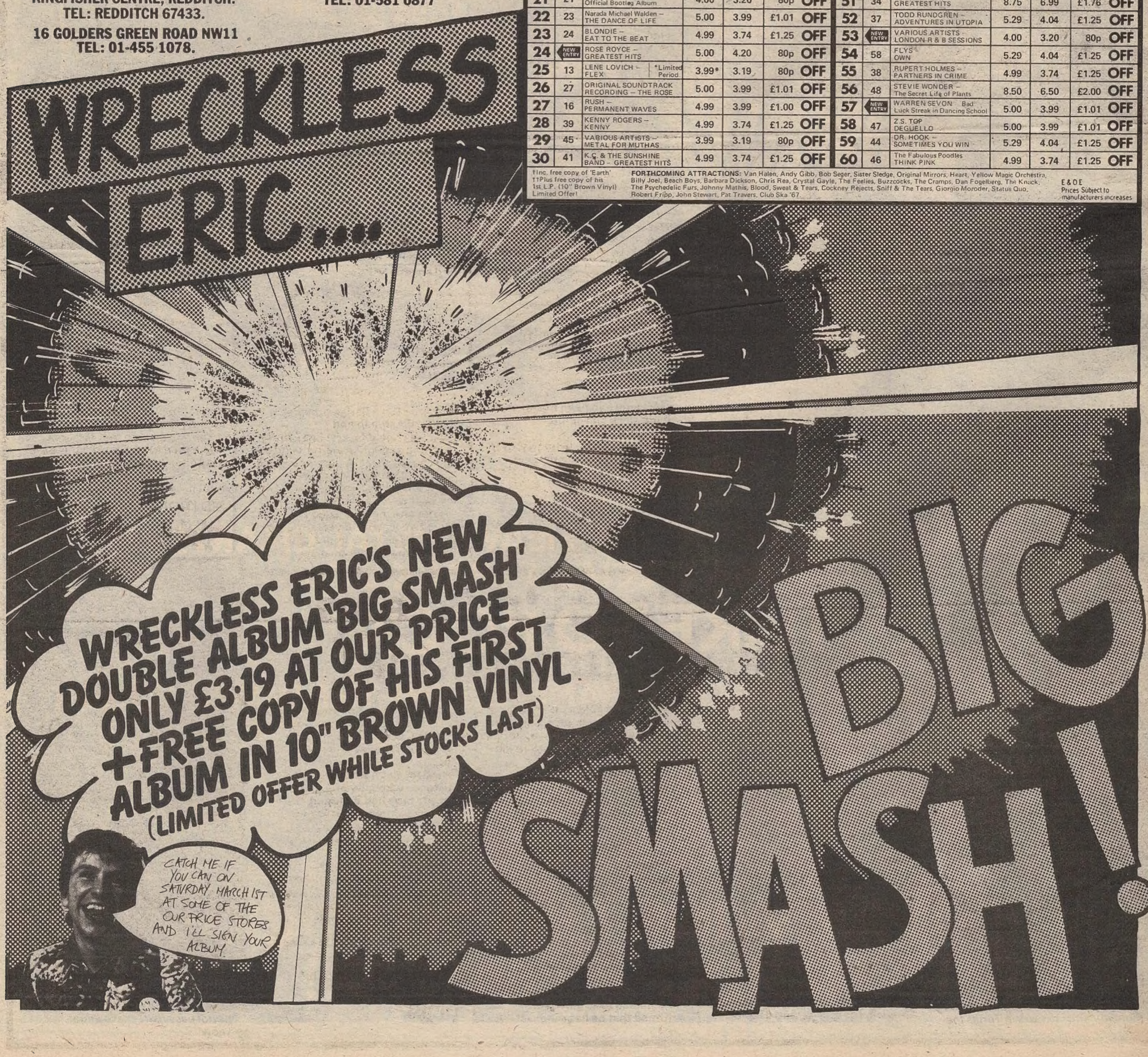
LONDON'S ORIGINAL ALBUM CHART

THIS WEEK	LAST WEEK	TITLE	R.R.P.	OUR PRICE	YOU SAVE
1	1	ELVIS COSTELLO – GET HAPPY	5.00	3.75	£1.25 OFF
2	2	THE SELECTER – TOO MUCH PRESSURE	4.99	3.74	£1.25 OFF
3	8	MICHAEL JACKSON – OFF THE WALL	4.99	3.74	£1.25 OFF
4	3	THE PRETENDERS – THE PRETENDERS	5.00	3.99	£1.01 OFF
5	36	THE BROTHERS JOHNSON – LIGHT UP THE NIGHT	4.99	3.74	£1.25 OFF
6	26	MIKE RUTHERFORD – SMALL CREEP'S DAY	4.79	3.54	£1.25 OFF
7	11	MARTI WEBB – TELL ME ON A SUNDAY	5.35	4.35	£1.00 OFF
8	15	JEFFERSON STARSHIP – FREEDOM AT POINT ZERO	5.49	4.24†	£1.25 OFF
9	4	JON & VANGELIS – SHORT STORIES	5.35	4.35	£1.00 OFF
10	10	THE POLICE – REGATTA DE BLANC	4.99	3.74	£1.25 OFF
11	NEW ENTRY	WRECKLESS ERIC – BIG SMASH	3.99	3.19††	80p OFF
12	5	VARIOUS ARTISTS – THE LAST DANCE	5.29	4.49	80p OFF
13	7	MADNESS – ONE STEP BEYOND	4.99	3.74	£1.25 OFF
14	9	THE SPECIALS – THE SPECIALS	4.99	3.74	£1.25 OFF
15	6	JOE JACKSON – I'M THE MAN	4.99	3.74	£1.25 OFF
16	17	RACHEL SWEET – Protect The Innocent *Limited Period	3.99*	3.19	80p OFF
17	20	BUGGLES – THE AGE OF PLASTIC	5.29	4.04	£1.25 OFF
18	28	THE POLICE – OUTLANDOS D'AMOUR	4.99	3.74	£1.25 OFF
19	18	SPYRO GYRA – CATCHING THE SUN	4.99	3.74	£1.25 OFF
20	14	PINK FLOYD – THE WALL	8.45	6.45	£2.00 OFF
21	21	THE BLUES BAND – Official Bootleg Album	4.00	3.20	80p OFF
22	23	Narada Michael Walden – THE DANCE OF LIFE	5.00	3.99	£1.01 OFF
23	24	BLONDIE – EAT TO THE BEAT	4.99	3.74	£1.25 OFF
24	NEW ENTRY	ROSE ROYCE – GREATEST HITS	5.00	4.20	80p OFF
25	13	LENE LOVICH – FLEX *Limited Period	3.99*	3.19	80p OFF
26	27	ORIGINAL SOUNDTRACK RECORDING – THE ROSE	5.00	3.99	£1.01 OFF
27	16	RUSH – PERMANENT WAVES	4.99	3.99	£1.00 OFF
28	39	KENNY ROGERS – KENNY	4.99	3.74	£1.25 OFF
29	45	VARIOUS ARTISTS – METAL FOR MUTHAS	3.99	3.19	80p OFF
30	41	K.C. & THE SUNSHINE BAND – GREATEST HITS	4.99	3.74	£1.25 OFF
31	35	DONNA SUMMER – Greatest Hits 'On The Radio'	6.50	4.75	£1.75 OFF
32	22	NEIL DIAMOND – SEPTEMBER MORN	5.29	4.04	£1.25 OFF
33	12	SQUEEZE – ARGY BARGY	4.99	3.74	£1.25 OFF
34	29	THE CLASH – LONDON CALLING	5.00	3.75	£1.25 OFF
35	25	IGGY POP – SOLDIER	5.00	3.75	£1.25 OFF
36	33	THE BOOMTOWN RATS – The Fine Art Of Surfacing	5.65	4.65	£1.00 OFF
37	31	SUPERTRAM – BREAKFAST IN AMERICA	4.99	3.74	£1.25 OFF
38	NEW ENTRY	ROY AYERS – THE BEST OF ROY AYERS	4.95	3.95	£1.00 OFF
39	19	GIRL – SHEER GREED *Limited Period	3.49*	2.75	74p OFF
40	55	The Players Association – WE GOT THE GROOVE	4.75	3.50	£1.25 OFF
41	NEW ENTRY	LINDA RONSTADT – MAD LOVE	5.00	3.99	£1.01 OFF
42	32	JAPAN – QUIET LIFE *Limited Period	4.99	2.99*	£2.00 OFF
43	NEW ENTRY	NAZARETH – MALICE IN WONDERLAND	4.99	3.74	£1.25 OFF
44	42	LYNYRD SKYNYRD – GOLD & PLATINUM	7.29	5.54	£1.75 OFF
45	40	FLEETWOOD MAC – TUSK	8.00	6.00	£2.00 OFF
46	51	RAMONES – END OF THE CENTURY	5.00	3.99	£1.01 OFF
47	43	BLONDIE – PARALLEL LINES	4.99	3.74	£1.25 OFF
48	NEW ENTRY	CHUCK MANGIONE – FUN & GAMES	4.99	3.74	£1.25 OFF
49	30	U.F.O. – NO PLACE TO RUN	4.99	3.74	£1.25 OFF
50	NEW ENTRY	WAR – THE MUSIC BAND 2	4.99	3.74	£1.25 OFF
51	34	THE BEE GEES – GREATEST HITS	8.75	6.99	£1.76 OFF
52	37	TODD RUNDGREN – ADVENTURES IN UTOPIA	5.29	4.04	£1.25 OFF
53	NEW ENTRY	VARIOUS ARTISTS – LONDON R & B SESSIONS	4.00	3.20	80p OFF
54	58	FLYS – OWN	5.29	4.04	£1.25 OFF
55	38	RUPERT HOLMES – PARTNERS IN CRIME	4.99	3.74	£1.25 OFF
56	48	STEVIE WONDER – The Secret Life of Plants	8.50	6.50	£2.00 OFF
57	NEW ENTRY	WARREN SEVON – Bad Luck Streak in Dancing School	5.00	3.99	£1.01 OFF
58	47	Z.S. TOP – DEGUELLO	5.00	3.99	£1.01 OFF
59	44	DR. HOOK – SOMETIMES YOU WIN	5.29	4.04	£1.25 OFF
60	46	The Fabulous Poodles – THINK PINK	4.99	3.74	£1.25 OFF

†Inc. free copy of 'Earth'
††Plus free copy of his 1st L.P. (10" Brown Vinyl) Limited Offer!

FORTHCOMING ATTRACTIONS: Van Halen, Andy Gibb, Bob Seger, Sister Sledge, Original Mirrors, Heart, Yellow Magic Orchestra, Billy Joel, Beach Boys, Barbara Dickson, Chris Rea, Crystal Gayle, The Feelies, Buzzcocks, The Cramps, Dan Fogelberg, The Knack, The Psychedelic Furs, Johnny Mathis, Blood, Sweat & Tears, Cockney Rejects, Sniff & The Tears, Giorgio Moroder, Status Quo, Robert Fripp, John Stewart, Pat Travers, Club Ska '67.

E & O E
Prices Subject to manufacturers increases


WRECKLESS ERIC...
WRECKLESS ERIC'S NEW DOUBLE ALBUM 'BIG SMASH' ONLY £3·19 AT OUR PRICE +FREE COPY OF HIS FIRST ALBUM IN 10" BROWN VINYL (LIMITED OFFER WHILE STOCKS LAST)
CATCH ME IF YOU CAN ON SATURDAY MARCH 1ST AT SOME OF THE OUR PRICE STORES AND I'LL SIGN YOUR ALBUM
BIG SMASH!

Pic: Jill Furmanovsky

McLaren: the lure of the bright lights proves irresistible

Thrills

McLAREN'S BACK!

So for Adam Ant — it's the sack!

MALCOLM McLaren, renowned pop entrepreneur, media manipulator, haberdasher, anarchist, fetishist and all-purpose rip-off artist, is back in town — and back in business.

And the first person who wishes he wasn't has to be that last bastion of bondage, Adam Ant.

McLaren, after a six-month sojourn in Paris where he's been making — and starring — in porno films (honest!), is now the manager of Adam's erstwhile band and in his usual flamboyant, not to say offensive, manner the first person he's dumped is Adam himself.

Having been thus unceremoniously sacked, Adam has departed taking the 'Adam and the Ants' handle with him (he owns the copyright), leaving Malcy with three former Ants and a vacancy for a vocalist.

And who might that vocalist be? Would you believe Little Mal himself?

You wouldn't? Neither would we, which is why we phoned Do-It Records, a low-key independent label which released Adam and the Ants' one album ('Dirk Wears White Sox') for confirmation of this whole far-fetched saga.

Yes, an admirably frank and helpful spokesperson confirmed, Adam and the Ants had parted company directly after their New Year's Eve gig at the Electric Ballroom. Yes, Adam has a brand new band and a single 'Car Trouble' due for release in two weeks' time. Yes, McLaren had been managing the band since just before Christmas.

The spokesperson (who wishes to remain anonymous) elaborated: "Adam has always had enormous admiration for McLaren's talents as a media manipulator and was very keen on forming a business relationship with him. Malcolm was also interested, so in a sense it was more a tentative liaison than one

Thrills uncovers a twilight world of porn movies, managerial machinations and rock star aspirations

Adam Ant: does he still admire Mal? Pic: Philip Gray

tracking down the other."

But — the crucial question — they didn't see eye to eye and Adam, uh, left?

"No," came the immediate reply. "Malcolm sacked him. It was pretty obvious that there'd be a fierce clash of interests, as both have fixed ideas about what they want."

It seems Malcolm had hoped to set Adam up as his latest monster/puppet figure — the new Rotten, in other words. When Adam wouldn't play it his way, McLaren put the boot in.

"In fact," our informant added, "McLaren said that he'd sacked Lydon/Rotten twice in the beginning of the Pistols days. Malcolm only retained him because he couldn't find anyone better.

"Malcolm did say at the start he didn't hold Adam's songs in exactly high regard."

The sacking took place in a typical McLaren powerplay. After three weeks of cautiously purchasing rehearsal time and playing it cool, he told the Ants that their leader was basically not forceful enough but that he considered the band itself — drummer Dave Barbe, guitarist Matthew Ashman and newly-recruited bassist Lee Gorman — strong enough to warrant his time and commitment. A pact was struck between McLaren and the three musicians, who chose to spurn all loyalties to Adam as a consequence.

With one member aged 22 and the other two a mere 18 years, they're described as "very impressionable". Exit Adam with the Ants' name, to be quickly signed up by former X-Ray Spex manager Falcon Stewart and to form a new Ants using two drummers, bass and guitar.

Meanwhile McLaren is pressing on with his trio of former Ants. The Do-It label spokesman mentioned that Adam Ant had fears — once he'd met McLaren — that the old rascal was "trying to turn his band into a Sex Pistols Mark 2". However all signs point to the contrary.

"McLaren wants the band to develop musical attitudes that will give them a strong credibility," states the source. "From what I can envisage, there will be a very strong accent on the percussive side of things, because Dave (Barbe) is an excellent drummer with a lot of ideas. As for the Pistols' wall of sound, I can't see any comparison at all. Matthew (Ashman)'s playing isn't at all like Steve Jones'."

As for the contention that McLaren himself will be fronting the group, the Do-It spokesman was less forthcoming.

"I know that auditions have been held in order to find a suitable lead singer, though from what I've heard, nothing came of them."

The vocal coach that McLaren discovered in the early Pistols days has certainly been contacted again, but for what and for whom must remain conjecture for now.

SID ITIONARIES

Thrills

INSIDE THRILLS

Record Company's 'Night Of The Long Knives'
See page 12

Record Sales Slump, Profits Don't
See page 12

Who's The High Priest Of Reggae?
See page 16

Pursey, Mensi In Cheap Publicity Stunt Shock!

Pic: Kevin Cummins

"Right bunch of tossers in Thrills this week, Jim."

BOOMING into our tranquil den like five hundredweight of nutty slack came the awesome deputation of Jimmy Pursey, Mensi Upstart and about eighty-five yobs of ill repute and healthy zest just when a Friday afternoon was settling into its post-pub snooze session.

Quick as a shot Mr Spencer woke up our office translator who set to work ironing out just what the Angelic Geordie was saying with such violent passion, apart from the fact that the next Upstarts single will be a remake of The Animals' 'We Gotta Get Out Of This Place.' For a while it was one of those unique occasions to be likened to a hole in one, the first breath of spring or a good show on ITV — yes, Jimmy Pursey couldn't get a word in edgeways!

After two hours our translator threw in the sponge and despite his tattered nerves told us that both The Upstarts and, to a lesser extent Sham 69, were experiencing more than a little difficulty in getting gig bookings, Mensi being firmly convinced that the police force (pronounced thefookinlorr) have given word to promoters that any entertainment involving his band would be strictly rubbing the cat up the wrong way.

Whipping out an extra large all-purpose star filtering sieve we sorted out that also present were various other Shamski's — including the very sane and totally personable Dave Treganna, a little miffed about the lack of coverage that Sham's U.S. dates received — and ex Gen X members Derwood and Mark Laff who are helping Pursey on his upcoming solo venture 'Bronco Bullfrog,' the name of the celebrated '70s skinhead flick. Jimwarz also confirmed that he has purchased the celebrated luxury home with pool etc.". . I treated meself, so what? It's all wages, ennit?" — and is still giving away money at a rate of knots.

This last claim was given substance when, twenty minutes after the mob had departed, the office was gingerly visited by a couple of junior half-term skins.

What gives, O Apprentice Loons? we asked.

"Well it's Jim we want," they began. "See he gave me and me mates twenty quid to get somefing to eat wiv . . . but the biggest two have run off wiv it and now we're skint . . ."

Dig deep, Jimmy, this is a long gig . . .

DAWDIE KACKERMAN

Thrills

"It's not easy fillin' these pages, y'know"

ARISTA STAFF DUMPED

Here come the Bertlemans (?!)

THERE were some strange rumblings in Brooke Street last week when ten employees of Arista Records came into work on Wednesday to be greeted with the news that they'd lost their jobs in cutbacks augmented by their new parent company, Ariola Records.

Amongst the staff who were curtly informed of their redundancy were the head of the Press Office Howard Harding and head of the art department Paul Henry.

All those who were sacked had been assured last autumn that their positions were not in jeopardy after Ariola's takeover of Arista, when the company was off-loaded by its American parent company Columbia Pictures.

At that time both Arista and Ariola employees believed their respective positions to be quite separate entities, but now it appears that the labels will merge under the unwieldy marketing umbrella of the New Bertleman Record Company — Herr Bertleman being the German multi-millionaire entrepreneur who runs Ariola and Hansa's disco dominated dealings from Munich.

Arista itself won't lose its label identity altogether, but the UK operation will become an A&R department answerable to the American Arista office — the chief of which, the legendary Clive Davis (who you may remember left Columbia in somewhat mysterious circumstances) was unavailable for comment.

The rather shoddy way in which loyal staff members were informed of their dismissal — at Ariola, where three people were fired, the news was broken with the help of a large bodyguard, lest any recalcitrant victims decided to resort to physical violence — hardly bodes well for many of Arista's less successful acts.

Bruce Finlay, manager of Simple Minds told *Thrills* that his band had been given a reassuring promise as to their future under the Bertleman empire, but "can we take them seriously after the way they've treated their own staff? I think there'll definitely be an artists clearout now."

There was no suggestion that Arista were losing money in the record market — both Showaddywaddy and Barry Manilow are huge selling products — but the takeover and subsequent dismissals could set a trend amongst the smaller companies. The amalgamation of Ariola and Arista can be likened to the CBS/Epic combine, where each company is in artistic competition but their marketing machines are not.

Meanwhile some of the sacked staff are considering taking industrial action against what they feel to be "totally unjustifiable dismissal" and paltry compensation offered by the New Bertleman Record Company.

MAX BELL

Thrills

BLACKMAIL CORNER

AIN'T no drag! Even as the music biz majors slip further into recession, at least some hip dudes have gone and gotten themselves into a brand new bag . . . a pair of brand new bags in actual fact.

Take that arrogant, cigarette-toting trendsetter in the pic on the far right f'rinstance. Who might it be? A refugee from a northern soul all-nighter? A character from Paul Weller's 'Saturday's Kids' . . . you know, that line about the proles in their V-neck sweaters and baggy trousers?

Think again. This particularly well-dressed fly in the ointment is none other than sensible, deadpan Colin Newman, singer with that nifty modern pop combo Wire by any other name. *(See below).*

Col is seen demonstrating that revived art of casual posing back before the days of cropped barnets and small shirt collars, the four-inch high waistband in his rent-a-tent strides subtly hidden by the casual woollen jerkin. And that hairstyle? Tam Paton would be proud of him.

Col's fashion tips continue next week unless ten Wigan's Ovation bootlegs are forwarded to *NME* Central pronto.

LES McKEOWN

Pic above: Gus Stewart

Thrills

Benyon

"Sometimes I want to scream in the face of convention, live dangerously . . . er . . . like rush into the street and yell 'Nick Lowe is overrated' . . . er . . . or something."

RECORD SALES SLUMP

(But profits do very nicely, thank you)

THE widely-reported vinyl sales 'crisis' of 1979 was borne out by figures recently released by the British Phonographic Institute that show the market for musical software declining steadily.

In 1978 the sales of singles vastly out-paced those of albums, but last year single sales increased by less than one per cent. In other words a measly 238,000 more singles were sold (surprisingly enough, very few of the by Paul McCartney). Despite this, the actual revenue generated increased by over 25 per cent thanks to price hikes, and an extra £10 million was rung up on the nation's tills.

Album sales totals, however, declined from 86,060,000 in 1978 to 74,536,000, which due once again to increased prices still brought in £1,738,000 more than '78's total of £161,507,000 (!)

Overall, sales of albums and singles together amounted to a staggering £265,855,000, an increase of six per cent since the previous year. This just goes to prove what you knew all along: people are buying less but paying more.

COUNTER SPY

Thrills

THE ORIGINAL 1970 HAWKWIND ALBUM FOR £3·99 R.R.P.

AVAILABLE IN THE LIBERTY-UNITED ROCK FILE LBR 1012

UNITED ARTISTS RECORDS

THE SPECIALS

A MESSAGE TO YOU, FANS:

IN RESPONSE TO COMPLAINTS ABOUT THE HIGH TICKET PRICE OF OUR UPCOMING SHOW AT THE HOTEL DIPLOMAT, WE HAVE ARRANGED WITH THE PROMOTER, MR. RON DELSNER, OUR BOOKING AGENT, MR. IAN COPELAND OF F.B.I., AND THE PRESIDENT OF CHRYSALIS RECORDS, MR. TERRY ELLIS TO FREE 500 TICKETS FOR OUR POORER FANS. WE HAD NEVER INTENDED TO EXCLUDE ANY PART OF OUR AUDIENCE BECAUSE THEY COULDN'T AFFORD THE TICKET PRICE TO OUR SHOW, WE DO EXPECT THOSE WHO CAN AFFORD IT TO PAY.

FOR MORE INFORMATION ON HOW TO QUALIFY FOR FREE TICKETS, CALL BEFORE FRIDAY, 29 FEBRUARY 1980:

MR. RON DELSNER (212) 249-7773 OR (212) 628-4033
MR. IAN COPELAND (212) 246-1505
MR. TERRY ELLIS (212) 935-8750

SEE YOU THERE,
THE SPECIALS

Specials New York Gig: Bogus Poster Shock Horror

TOO MUCH FOR THE YOUNG

THE SPECIALS return gig in New York, capping off their American tour, is scheduled for March 1 at the Diplomat Hotel Ballroom, a non-seated 1000-capacity venue, with a ticket price of ten dollars. This was just about the highest price yet set for a new wave gig and particularly irritating was the fact that the show is being promoted by Ron Delsener, who has long maintained a near-monopoly on the promotion of larger shows in the city, booking the Palladium and Madison Square Garden. Delsener has never been much of a supporter of new music. A lot of grumbling took place both "on the street" and in the pages of the local music press, such as the *New York Rocker* and *Village Voice*.

In addition to the grumbling, someone decided to fight back. The poster shown on the left of this page began appearing on walls all over the city two weeks before the show. It purports to be a message from the Specials, an apology to their poorer fans and an offer of five hundred free tickets to be given away to those who couldn't afford the ticket price. Only the fact that promoter Delsener's name was spelled wrong would alert one to the fact that the poster is a fake. To claim their tickets, fans are supposed to call either Delsener, booking agent Ian Copeland or Chrysalis Records President Terry Ellis, all of whose phone numbers are given.

The first great practical joke of the year or the opening salvo of a new round in the rock and roll wars?

RICHARD GRABEL

Thrills/

ROCK AGAINST THATCHER

A good-humoured group of dayglo nutters from all over the country gathered at the Polytechnic of Central London last weekend for Rock Against Racism's annual conference and what emerged was Rock Against Thatcher.

Not just another Rock Against it, but a massive Carnival Against The Cuts, planned for May 26, involving all the nationwide groups now campaigning against the demented doll's dagger. Although it's not known yet which bands will appear, close to 250,000 people are expected as the resentment against this government rises faster than against any previous one. Be there or be square.

TONY SMART

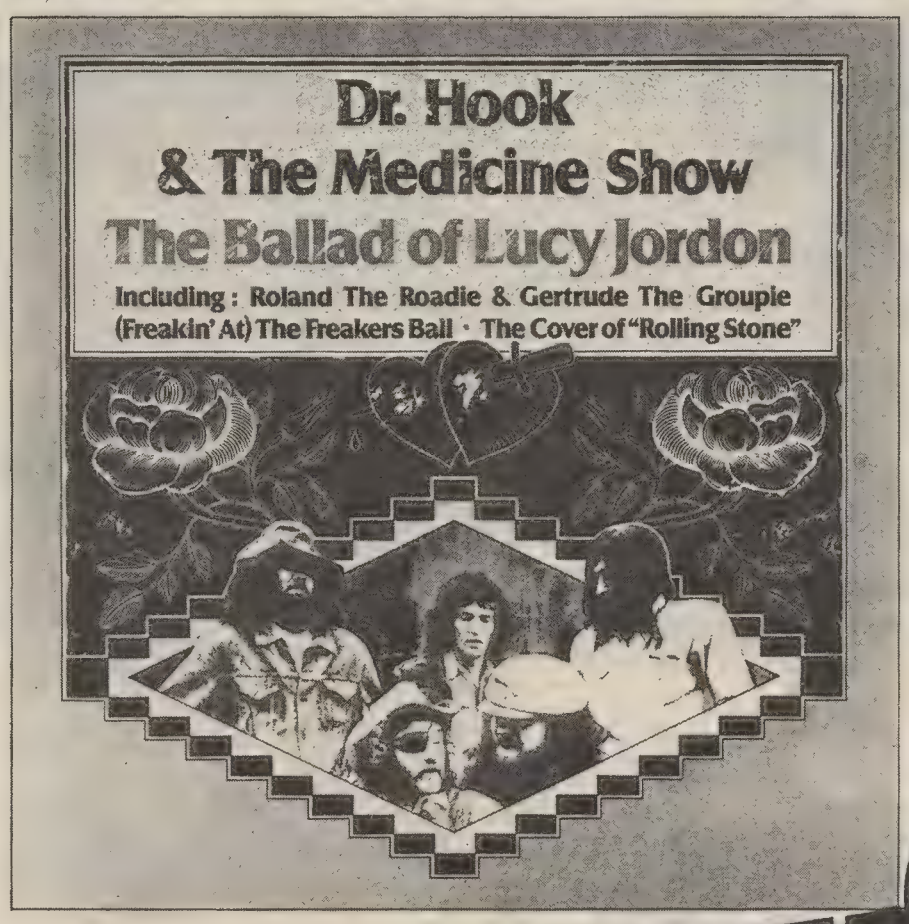
Thrills/

Mrs Thatcher backed by the Chelsea Shed Male Voice Choir delivers her new electronic arrangement of 'Blue Is The Colour' before an enrapt audience.

Lowry

"He's obviously got enormous potential but we'll have to keep an eye on that appetite."

Open your mouth and say 'Aaah'.


Dr. Hook
& The Medicine Show
The Ballad of Lucy Jordon
Including: Roland The Roadie & Gertrude The Groupie
(Freakin' At) The Freakers Ball · The Cover of "Rolling Stone"

What else can you say when you get 12 of Dr Hook's best for only £2.79, album or cassette.

THE 2.79 LINE

31799
Dr Hook & The Medicine Show
The Ballad Of Lucy Jordan
CBS

ORIGINAL MIRRORS

New album out now.

£3-49

Special reduced price offer.
Album and cassette for limited period only.

Tour

February
20th LONDON Marquee
22nd RETFORD Porterhouse
23rd MIDDLESBOROUGH Rock Garden
27th LIVERPOOL University
29th WEST RUNTON Pavilion

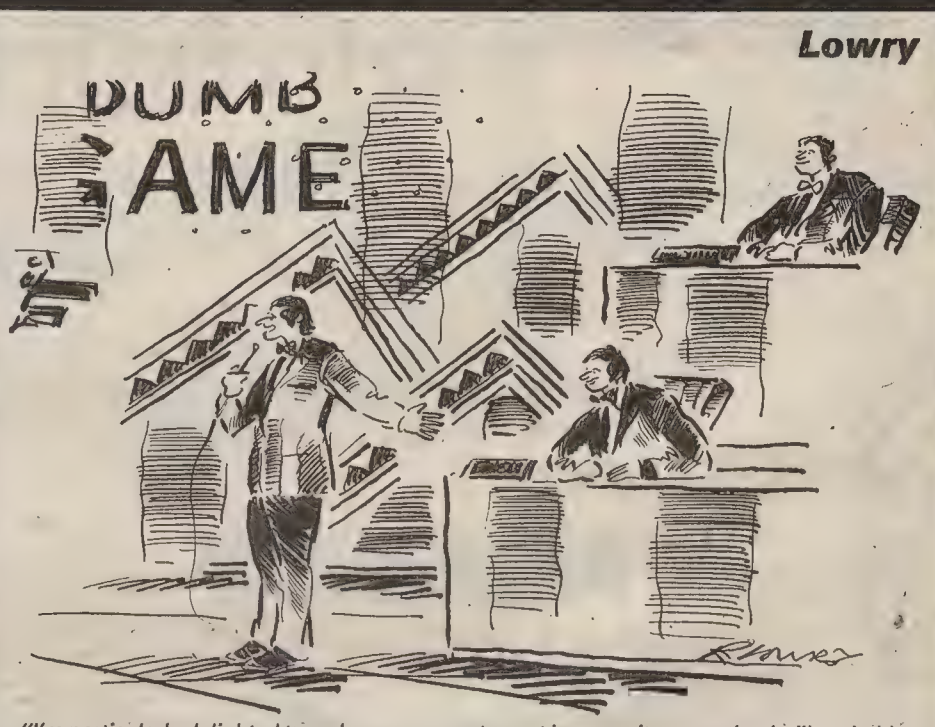
March
1st MANCHESTER University
3rd LONDON Marquee
4th CARDIFF Top Rank
7th EXETER Routes Club
8th BRISTOL Polytechnic
12th MAIDSTONE Mid Kent College
13th PORT TALBOT Troubador
14th NEWTON ABBOTT Seal Hayne College
15th KENT University
18th SHEFFIELD University

marketed by phonogram
Phonogram Limited
129 Park Street London W1Y 3FA

Album: 9102 039
Cassette: 7231 027

mercury

DANGEROUS VISIONS



"I'm particularly delighted to welcome our next guest because it means that he'll probably reciprocate the favour and have me on his own lousy show when it starts next year."

Fear of Dusty Bin

SLOWLY and cynically the quiz-game has come of age in the last few years. No (dong!) longer do we see silly old men with gongs poised to snatch ten-bob notes from tongue-tied wretches in the Yes-No Interlude. The American influence is tightening its grip.

Married couples throw hypodermic syringes at dummys' bums only to reject the compulsory fast car, their nerves cracking as good old Dusty Bin gets wheeled onto the set by an ex-Scandinavian beauty queen in Ted Rogers' magnificently appalling *3-2-1*. *Family Fortunes* encourages otherwise normal people to spit blood at each other as they head for the big money prize. Intriguing British follies are revealed. Four per cent of those surveyed for *Family Fortunes* think xylophone is spelt with a "z" and one family is too polite to admit that sex could be a reason for taking off your clothes. I suppose they must read *Forum*.

It seems that humans are prepared to do anything loopy short of burning themselves at the stake to appear on TV and compete in the Winner Takes All syndrome. Nowhere is the contempt for the contestant more obvious than on *Celebrity Squares* or the *Blankety Blank Generation* where redundant personalties residing in royal boxes are more important than the poor mutts on trial. Naturally the omnipotent programme controllers are ultra-wise to our inherent weakness and the presenters themselves are tyrants to a man. The "controversy" concerning Larry Grayson's campness has conveniently hidden the fact that the man is a complete meathead, in contrast to loveable Brucie, who used to hold contestants' lame efforts up to the light, smugly anticipating desired audience guffaws, before smashing their work with all the malice of a hired thug. Elsewhere Monkhouse and Parsons spread so much verbal honey over the screen your fingers can get glued to the off-switch.

Thrills examines the quiz game phenomenon

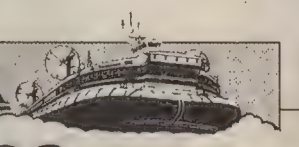
Stress and strain even take precedence in cosy conservative programmes like *Mastermind*. Who's going to crack up this time? The same mentality pervades in waiting for this year's Ronnie Peterson impersonation in the Grand Prix. Yet *Mastermind*, and to a lesser extent *University Challenge* are quiz-game enigmas. Few people apart from the participants actually know the answers but the psychological barracking they undergo in competing is worth ten Take Your Pick Treasure Chests in audience ratings.

As palliatives we have the delights of *Call My Bluff* with Frank Muir feigning asphyxiation every time an obscure African antelope turns out to be the mediaeval word for "raincoat", or *Face The Music's* novel dummy keyboard. (Why didn't Rick Wakeman latch on?) Then there's the homely endeavours like *Mr and Mrs*. "If you find your husband is having an affair do you a) ask Claire Rayner for advice or b) shoot the bastard?" Over in Italy the national equivalent involves housewives stripping off in front of the camera. Curiously enough the women always get tougher questions than the men and the waiting list to appear on the programme is supposed to be enormous.

Yes, neurotic competition has got Britain by the throat and the most annoying thing is that they're all so irritatingly compulsive. For months I fingered my rosary praying that someone would win Dusty Bin and the very week I missed *3-2-1* the ultimate miracle took place. Doubtless, in future days hapless victims will gamble their lives on winning a new house, an ageing Nicky Parsons will call them good sports en route to the electric chair and viewing figures will triple overnight. Personally I'm just hanging around waiting for the *Quizball* revival, man. Lady Isobel Barnett reigns supreme.

JOHN MURRAY

FERRY SPECIAL OFFER



UNDER 18?
DOVER TO FRANCE FOR JUST £7.40

Youngsters 5 to 17 years of age inclusive, can take advantage of this special youth fare on the Seaspeed hovercraft from Dover to either Calais or Boulogne.

On most Channel ferries, the age limit for young people is as low as 14.

CAPITAL CITY OFFER

Seaspeed caters for mature students too. If you are 25 or under, here are two special deals that can take you direct from London to two of Europe's most historic capital cities.

LONDON – PARIS. £18
(train/hovercraft/train).

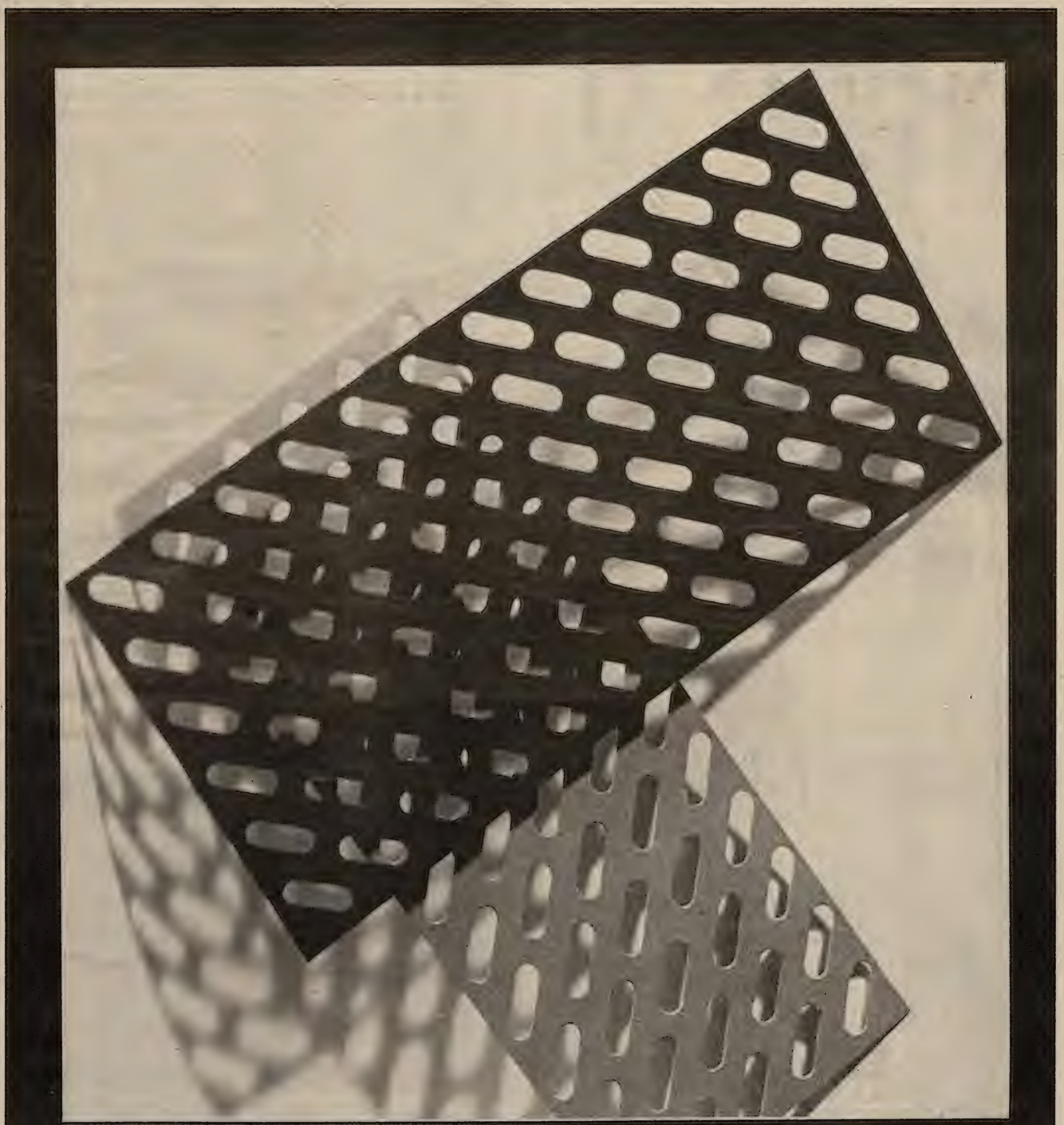
LONDON – BRUSSELS. £14
(train/hovercraft/coach).

The frequent Seaspeed hovercraft service is not just another way of crossing the Channel – it's the fastest and the most exciting way.

Seaspeed HOVERCRAFT

Book at your Travel Agent or any principal Rail Station or Travel Centre. Or 'phone Seaspeed on 01-606 3681, Dover (0304) 208288, Birmingham (021) 236 0701 or Manchester (061) 228 2041.

Hover over from Dover.



ORCHESTRAL MANOEUVRES
in the dark

ALBUM–Cat. No. did 2
(Sleeve colours change in series)

SINGLE –'Red Frame/White Light', Cat. No. DIN 6

TOUR – Feb 27 Trinity Hall, Bristol, 28 Portsmouth Poly, 29 London Southbank Poly, Mar 2 University East Anglia, 3 Kent University, 4 The Music Hall, Shrewsbury, 7 Retford, Porterhouse, 8 Middlesborough, Rock Garden, 9 Edinburgh, Valentino's, 11 Aberdeen, Ruffles, 12 Glasgow, College of Technology, 13 Sheffield, Limit Club, 14 London, Y.M.C.A. Russel St., 15 Liverpool University.

dindisc

The Old (Rude) Boy Network

THE RETURN OF LAUREL AITKEN

Laurel Aitken: original high priest of reggae

Pic: Jean Bernard Sohiez

SUNDAY NIGHT at the Lyceum and Laurel Aitken, the 'high priest of reggae' (remember that one, boot boys?) the king of Jamaican blues, whose musical discs were guaranteed to make you jump and twist, is back on the scene.

Recently signed to Arista records, Aitken joins The Beat onstage to give a spirited rendition of his original, 'Pussy Price Gone Up'. The crowd's initial surprise at the addition of this unknown, unrecognised originator of Ska vanished as Aitken, short and stocky in pork pie hat and wrap around shades, flashed his gold studded smile and delivered the goods alongside Ranking Roger.

Saxa, The Beat's bar-walking horn player, worked with Aitken in the '60s and both are firmly rooted in the musical traditions of R&B, Boogie and Ska. Seeing them onstage alongside some of the musical innovators of the '80s gives us the opportunity to dip into the past and maybe come up with a few revelations.

Laurel Aitken's musical history goes back to the late '50s and the 'Opportunity Hour' talent competitions held at the Majestic theatre in Greenwich Town, Kingston. A ten time winner at the Majestic he — along with Jackie Edwards, Owen Gray and Derrick Morgan — dominated the local scene. He made music for several producers including Duke Reid, but it was the classic 'Little Sheila' / 'Boogie In My Bones', recorded for Chris Blackwell's Island records, that established him as "star" in Jamaica by topping the JA charts for around ten weeks.

During 1959, Aitken was the master of Jamaican boogie but though Ska was still in its birth pangs and Prince Buster was still a sound system youth working for Coxsone Downbeat, competition was growing. The increased demand for Jamaican music from Britain had led Melodisc to set up the Blue Beat label and when they expressed interest in his music Aitken decided to emigrate here.

The first artist to sign with Blue Beat in July 1960, Aitken was also responsible for the first tune cut here, 'Mary Lee'. He cut a stack of singles for Blue Beat including 'Bartender', 'Sweet Jamaica', 'Kansas City', 'Rise And Fall' and 'Railroad Track' and also produced others.

Like many other Jamaican artists his story is one of bogus contracts and rip-offs. After leaving Blue Beat, the majority of his music hit the streets via the Rio label but financial returns were scant and the only real satisfaction Aitken got was some time later when he saw the label owner, begging a bus fare, after his company had gone broke.

His experiences with Rio and Blue Beat gave Aitken a built-in resistance against signing with small companies and the story surrounding his signing with Pama is mind boggling! After having a paternity claim filed against him for thirty shillings (£1.50) a week, he fell behind with his payments, was arrested at a gig in Brum and remanded till the following Monday. With a £200 fine or six weeks in jail hanging over his head he told us "the label's owner was the only guy that I could get in touch with to get me out, and the guy brought the contract with him as well as the money. So I signed it." Pussy price well and truly gone up.

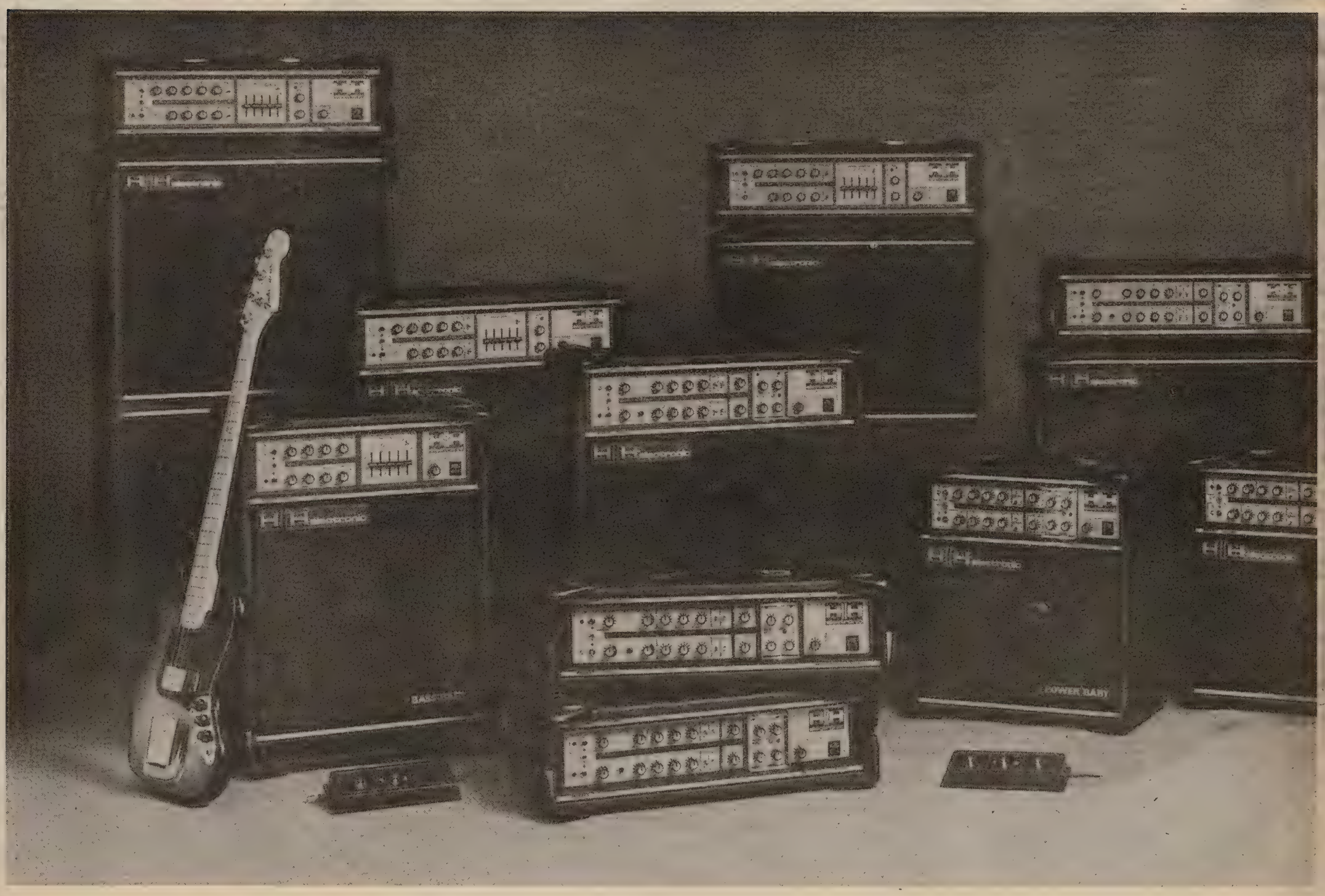
You can still find copies of his Pama albums, 'High Priest of Reggae' and 'Scandal at Brixton Market' and they include the excellent 'Woppi King' and the anti-Enoch 'Run Powell Run'. He continued to work as a producer and writer for Pama until the company's decline in the early '70s when he moved off the scene.

At the end of last year, enthused by the success of The Specials and Madness, he took to the road again and began work on a single which employs the distinctive tones of bredda Rico on trombone and in which Rudie gets married off . . . WHATTTT!!! . . . *"He sent a message in a bottle to the Queen but she wouldn't come . . ."*

After his spot onstage with The Beat he was in high spirits and looking forward to doing more shows. The single 'Rudie Get Married' is released March 14th.

"The music I'm playing with my band is Ska/Blue Beat and I fling in one or two Rhythm & Blues so they don't get bored. I don't have to sing about dreadlock, I sing songs like 'Doctor Kitch' and the people get excited . . . then it's a rude thing 'Bang Bang Lula' . . . WOYYYY . . . and the people get MAD!! . . . and then 'LA BAMBA' . . . RIOT!!! . . . ."

By Paul Bradshaw



Who: Cincinatti cover-up?

INVESTIGATIONS into who is ultimately responsible for the death of eleven rock fans at the Who concert in Cincinnatti may end in a cover-up, according to fresh information recently published in New York's *Soho Weekly News*.

Several investigations are already underway into Riverfront Coliseum and concert promoter Larry Magid's Electric Factory productions but both parties have failed to send representatives to the hearings on the incident.

When Cincinnatti's Vice Mayor tried to subpoena them, he was turned down by the City Council, as a result of pressure from the insurance companies who told the Council they would lose their insurance protection if the results of the investigations were hostile. This would leave the Council open to civil liability for the incident with no insurance protection — a situation they clearly want to avoid.

So questions such as who had authority to open the doors at the Coliseum that night may never be answered. Certainly, the incident has caused a rush to pass legislation against festival seating — and that could hurt established promoters — but the question of blame for the Cincinnatti deaths may be swept under the carpet.

DICK TRACY

Chinese Rock: Bamboo Bop Boom

EVER since modern China began to tentatively allow a Western influence on their 30-year-old post - revolutionary culture, things have been going downhill. First it was Coca-Cola, now they're clamouring for rock'n'roll and sex.

While contraception is still only available to married couples, adolescents and young adults are now being encouraged to do what they usually do without the slightest encouragement. They're not exactly going wild in the streets, but large communal dance parties are now all the rage according to the official teen organ *New Youth:* "We believe that youth dancing, introduced at the Tenth National Youth League Congress, will spread to different parts of the country." Last year *New Youth* advised its readers to be "physically active" at these parties, and "Courting" was also sanctioned.

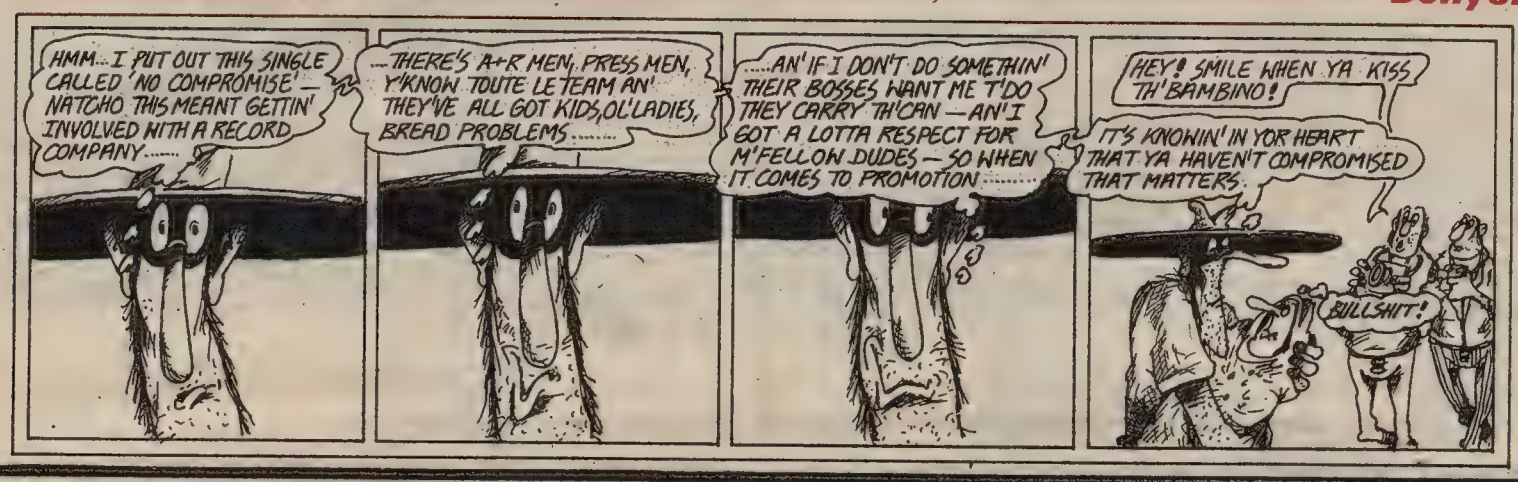
The result, according to doper gazette *High Times*, was a rapid spread of rock lust that has survived two half-hearted Peking disapproval campaigns. City kids have been able to surreptitiously acquire tapes and records of Western music, and late-'60s Acid rock is, apparently, very popular. In more rural areas, however, bluegrass and R'n'B is what the kids are cutting the rug to.

So far the unwed pregnancy rate has remained steady, and proletarian values haven't been defiled by an orgy of rampant rock'n'roll body-jamming. The *Peking Daily* even proclaimed officially that youth dancing is a perfectly natural phenomenon that was wrongly repressed by the evil Gang Of Four. "Under their cencorship the slightest mention of emotion between a man and a woman in literature and of men dancing with women was decreed evil."

The return air fare to Peking is now as low as £400.

MAO BLUE SUEDE SHOES

The Lone Groover — **Benyon**


HMM... I PUT OUT THIS SINGLE CALLED 'NO COMPROMISE' — NATCHO THIS MEANT GETTIN' INVOLVED WITH A RECORD COMPANY.....
—THERE'S A+R MEN, PRESS MEN, Y'KNOW TOUTE LE TEAM AN' THEY'VE ALL GOT KIDS, OL' LADIES, BREAD PROBLEMS.....
.....AN' IF I DON'T DO SOMETHIN' THEIR BOSSES WANT ME T'DO THEY CARRY TH'CAN — AN' I GOT A LOTTA RESPECT FOR M'FELLOW DUDES — SO WHEN IT COMES TO PROMOTION.....
HEY! SMILE WHEN YA KISS TH' BAMBINO!
IT'S KNOWIN' IN YOR HEART THAT YA HAVEN'T COMPROMISED THAT MATTERS.
BULLSHIT!

OBITUARY

Bon Scott. Pic: Paul Canty.

BON SCOTT
AC/DC Death

SOMETIME between Tuesday night and Wednesday morning of last week, AC/DC's vocalist Bon Scott died whilst unconscious in the back seat of a friend's car. The cause of death was acute alcohol poisoning, an inquest was told later in the week, before recording a verdict of "Death by Misadventure."

Scottish-born Scott had been with AC/DC since 1974, and appeared on all six of their UK-released albums. His death comes at a time when AC/DC have reached a peak of popularity in this country, where their name is paid silent embroidered tribute on the back of countless denim jackets.

Along with a musician friend called Alistair Kennear, Scott had been at London's Music Machine until the early hours of Wednesday morning. After leaving the club, the pair drove to Kennear's home in East Dulwich, by which time Scott was in an alcoholic stupor. Kennear decided to leave him in the car to sleep it off, and returning to find him still unconscious later that day, he drove to King's College Hospital where Scott was pronounced dead on arrival.

Despite the death of Scott, aged 33, AC/DC promise that they will continue.

Brilliant

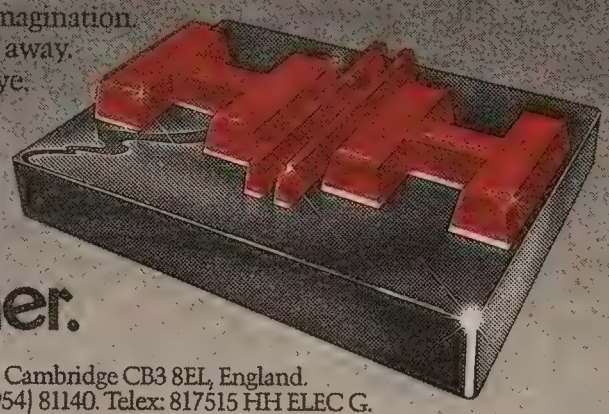
Performer is a sparkling range of lead and bass musical instrument systems, succulent with innovation, to establish a new level of excellence for this decade.

At the heart of this achievement lies reliable MOS-FET technology, with a programmable sound of its own... vibrant, lush and musical.

With logic control and versatile facilities, Performer is responsive to the subtlest virtuoso creation, yet flatters the novice musician to sound like a star.

But words are not enough to describe the sensation of trying Performer for yourself:

The features will capture your imagination.
The sound will take your breath away.
And the price will bring a twinkle to your eye.



Graduate to the 80's.
Performer.

HH Electronic, Dept. P8, Viking Way, Bar Hill, Cambridge CB3 8EL, England.
Telephone: Crafts Hill (0954) 81140. Telex: 817515 HH ELEC G.

DAL 9089

You'll fall in love with Lady Samantha

Available for the first time together on record these fourteen unique songs were written by Elton John and Bernie Taupin. The album contains such classic tracks as: Lady Samantha, Skyline Pigeon, Rock and Roll Madonna, Grey Seal and Friends, and many recordings different from those available on other albums.

At only £2.99 this has got to be the album for everyone.

DJM 22085 Also available on cassette

ELTON JOHN

LADY SAMANTHA

RECORDS AND TAPES

DJM RECORDS LIMITED, JAMES HOUSE, 5 THEOBALD'S ROAD, LONDON WC1X 8SE.

Magazine

In Search Of That Elusive Factor 'X'

ANDY GILL spends a day looking in a Virgin toilet

PENNIE SMITH watches the lads rev up for the trip

Formula and McGeoch

" Our second LP might go down as the most misrepresented album of all time ... a workingmen's Pink Floyd."

ACCORDING to a publicity puff (revealingly titled 'Emperor of pop') which appeared in a recent issue of the *Sunday Times,* Richard Branson's Virgin empire has an annual turnover of some £35 million, spread over no fewer than 14 companies.

In town to interview Magazine's John McGeoch and Dave Formula, it seems at times as if I'm being given a guided tour of the various Virgin tentacles.

Besides staying overnight at the luxuriously appointed Town House studios in Shepherds Bush, the getting-to-know-the-boys pre-interview ritual consists mainly of a visit to the Venue, a converted cinema packed with tables where punters pay £2 for Pina Coladas and Planter's Punches (really!) and presumably worry about how they're going to see the rest of the week out.

It occurs to me, as we sit there recycling Mr Branson's money, that every time I went for a piss during the day it would be in a toilet he owned at least 60% of. For some reason, I find this rather unsettling.

How can you trust a man who owns *that* many toilets?

THAT small corner of the Branson Empire known as Magazine have been conspicuously absent from the British 'rock scene' since the release of their second album, 'Secondhand Daylight'. In actual fact, Magazine have been heartily industrious during this period, completing their first tour of America and recording a batch of new material with producer Martin Hannett which — judging by the single 'A Song From Under The Floorboards' — sees them stronger than at any time in their past. So prolific have they been, in fact, that the next two months should see the release of two more singles packaged in the same buff cardboard livery as the current single — including, of all things, a version of Sly Stone's 'Thank You (Falettinme Be Mice Elf Again)' — followed by an album, provisionally entitled 'The Correct Use Of Soap' . . .(!)

"I think it's called 'an embarrassment of riches'," explains guitarist McGeoch, who composes most Magazine material with Howard Devoto. "In other words, we just found ourselves with too many songs to put on one album. And I'm not really into double albums very much . . ."

So the singles aren't just trailers for the album?

"Well, I don't see why you're asking that — whether they're trailers or not doesn't matter, because what we decide to put on the album, and what we release as singles, is purely matter of fact. It doesn't *matter* what goes on the album," retorts keyboardist Formula.

I'm tempted to point out that though it might not matter to them, it may well be a cause of some concern amongst those who have to shell out £8 for an album and three singles. But I let it pass.

"I think there might be at least one A-side on the album . . ."

"There'll be two, at least."

". . . But the original idea was to put out a single a month for six months, and not put out an album at all. But there's a lot of reasons . . ."

"Moby Grape!" (An American band of the late '60s whose debut album was simultaneously released as five singles).

"I'd never heard of fuckin' *Moby Grape* in my life until we suggested we did that."

"You must have heard of the Electric Sheets, though."

"I've heard of the Mobile Prunes."

"What about the Cheese Nightmares?" And so the banter between McGeogh and Formula goes. It is what's known as 'musicians humour', and it may explain why so many modern musicians are rarely seen wearing any but the sternest of expressions.

The current single, I suggest, sounds closer to the first album than the second. Where they completely satisfied with 'Secondhand Daylight', in retrospect?

"Obviously!" snorts McGeoch. "I would like to say — and I don't care whether you print this or not — that I think Colin Thurston did a pretty good fuckin' production on that."

"Technically . . ."

"Well, whatever. I was *really* disappointed, really upset, at some of the things people said, both about . . . well, three things — Colin Thurston, Howard and the album in particular.

"But maybe the reason you think that this single is a bit like the first album has to do with the fact that we recorded all these 15 tracks with less of an inclination towards a perfected studio technique. In other words, we just used our rehearsal studios, got the Virgin 24-track mobile in, and just played a lot of them live, with a minimum of overdubs. We'd demo'd seven or eight of the songs in a tiny little eight-track studio, completely live, in about four hours, and the feel on those was great.

"And that's what we were interested in capturing. Not a 'shoddy' quality, but that 'X' factor."

Your earlier stuff always had a melodramatic kind of sound . . .

"I don't like the word 'melodramatic'. I think it always implies a certain amount of comedy, black comedy."

"And also a certain amount of shallowness, as well."

After a certain amount of wrangling over terminology — quite unnecessarily, as I'm sure you all know what I mean — I suggest that the current single's B-side 'Twenty Years Ago' is altogether different from the rest of the Magazine corpus: less stage-managed, less mannered, more *spontaneous.* And profiting thereby. In fact, I rate it the best thing they've done.

"Well, believe it or not," says Formula, "since the very early days in Magazine, there's always been a very spontaneous element, which I suppose goes directly against what you've just said, to a certain extent. It's always been there, but finally, it's getting on to record. The B-side is an example of it."

"Can I just let on how we recorded that B-side?" asks McGeoch. "John (Doyle, drums) and Barry (Adamson, bass), put down this rhythm track, then we came back from the pub a couple of hours later, and they had this four minutes of music down. I went into the studio, and the only clue I had was the key it was in. Martin (Hannett, the producer) ran it down to me, and I put down the guitar.

"At the end, I wanted to do it again, but they wouldn't let me! Dave did the same with the synthesiser, then I went back in and did the saxophone, and Howard did the vocal. And I think it's a *tremendous* track. And as a result of its success, we did quite a lot of other tracks in a similar vein."

"We want to keep this sort of strain going through our recording in future," adds Formula. "When I say it's always been there, we've come up with the basis of a few chords of a song, which we talk about — whoever has the idea 'teaches' it to the rest — and then we all put our contributions on it. And what I find, generally, is that I'll play something one day, and something different the next, and someone'll say 'Why don't you play what you played yesterday? That was great!'.

"The ideal situation is, once everyone knows the basic clues to the story, if you could

Continues over ▸

Search On

From previous page

capture that sort of 'general understanding', *then* you would have the absolute synthesis of the song. If you could capture it at that inception when everyone just *knew* it — because it always happens. Maybe it's the second or third time after the clues have been accepted by everyone that you hit it — if only you could have been recorded on a multi-track while doing it *then.*

"At the moment we're doing it on B-sides; eventually we'll be able to do it on A-sides, or albums, or whatever."

SPEAKING as one who's never been too enamoured of Magazine's recorded work (or live performances, for that matter), this change can't come soon enough.

A Magazine album always seemed like a trip to the theatre, always needed a voluntary suspension of belief before one could accept as "natural" their self-consciously stagey approach: *ignore* these curtains, this proscenium arch, these boards; *make believe* that this is real life — which is why I've always viewed the title of their first album in something of an ironic light.

The second album, though, pushed the suspension of belief too far: 'Secondhand Daylight' was rightly criticised for its overblown Gothicism, something which obviously rankles with the band. Mere mention of the album makes me feel not unlike a dentist who's eschewed anaesthetic.

"I think that album might go down as the most misrepresented album of all time," says Formula with more than a tinge of truculence. "I think all the elements that *we* were putting out, towards what we were saying, were in a sense quite valid and interesting, and somehow at the end of it — and I'm not laying any blame on anyone — somehow, they came out being totally misrepresented.

"Howard was saying a lot lyrically, and we were saying a lot musically, and the end result came out slightly imbalanced. It came out to some people as a 'working-men's Pink Floyd' or a 'total overstatement of the roots and the imagination of Magazine.'

"Instead of coming out in the way we *imagined* it — us playing a new set of songs with a little more experience than we had on the first album — it got totally blown out of order and misrepresented by the press because certain elements of that input got distorted on the output."

McGeoch chips in: "I think the press were waiting around for someone to do something like we did on 'Secondhand Daylight', and they loved it as a scratching-post."

Ho hum. 'The Press' as single-minded hatchet-carrying bogeyman searching for a scalp to sever. This sounds quite familiar . . .

I point out that I know quite a lot of people — people who rarely write a shopping-list, let alone a review — who like 'Real Life', and none of them can stomach 'Secondhand Daylight'. Many believe Colin Thurston's production to be to the album's detriment . . .

"How can you say that?" snorts Formula. "You'd have to have two people producing the same album in total isolation from each other, and then compare the results.

"*Maybe* Colin Thurston got the absolute *apex* of what we were producing. I don't happen to believe that. I think he was a very talented artisan, basically."

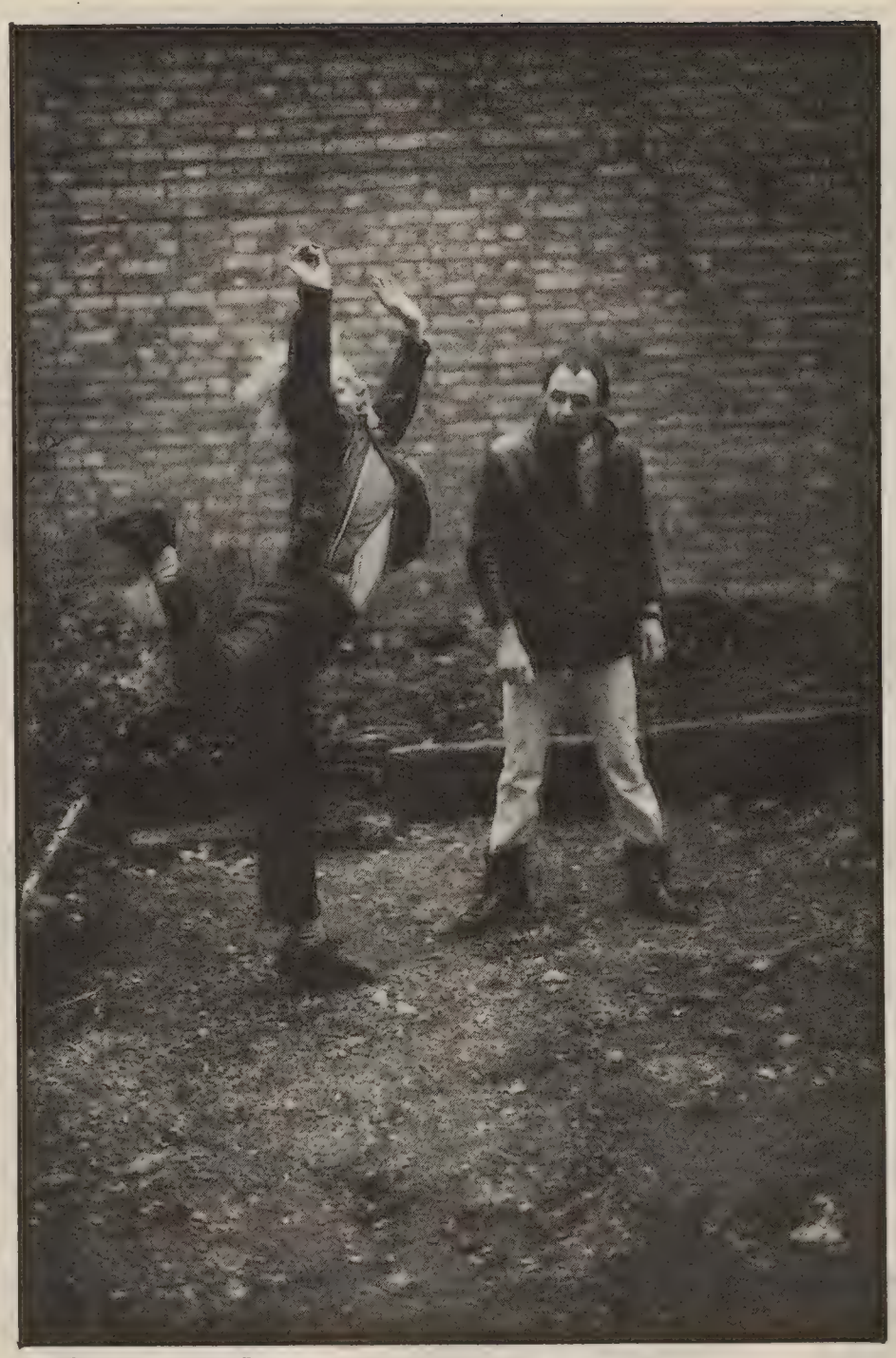
"I really liked the production on the second album" McGeoch sums up. "Dave felt it was insensitive — a good, but insensitive, production. Barry felt slightly differently from that, Howard felt slightly differently, and so on.

"Now, I hope you don't think I'm slipping too easily into self-praise, but working with Martin Hannett, I've never seen so much unity in opinion on the production, with anyone we've ever worked with in the past. Speaking for myself, I sit back and listen to some of the mixes, and I can't fault them. I'm not saying they're perfect, but they don't dissatisfy me."

"The first album you do," adds Formula, "you tend to take a lot of advice from whoever's producing. And I think we were very lucky with John Leckie — he was very sympathetic, and he helped us a lot as far as production techniques are concerned. With the second album, you tend to think you've learnt a little bit, but maybe you haven't learnt as much as you think you have. Now you're on the third album, and suddenly you *do* realise what is good and what isn't."

"I think we did the first album with a great deal of innocence and ignorance," says McGeoch. "Innocence in terms of how we put our ideas across in the album format, and ignorance in terms of studio technique. And John Leckie taught me a lot about studio technique. On the second album, Colin was a really good technician — he really knows his way around a studio — and I think we took studio technique . . ."

". . . quite a long way on the second album. On reflection, listening to the third album, a good way of summing up is that Picasso, at the age of about 60, said something like 'It took me ten years to be able to draw like a camera, and it took me the rest of my life to be able to draw like a child' . . ."



Magazine posers? Never!

If you'd like a lazy, relaxing holiday that'll restore your sanity, for heavens' sake ignore this ad.

Because you won't like our holidays. A Club 18-30 holiday is an experience in itself. We go to the Greek Islands, Spain, Majorca, Ibiza, Morocco, Italy and now, this year, the USA. Unlike other holiday companies, though, we don't just pile you onto an aeroplane and dump you at a hotel.

We figure that if you're forking out a few quid for a holiday you want a good time. Which is why on a Club 18-30 holiday you'll find countless parties, barbecues, discos, trips and debauched evenings, all in great company with good food and drink (lots of the latter).

If you fancy joining us, see your travel agent or ring **01-637 9631** or **061-832 8211** (Manchester) for our brochure.

But be warned: our holidays aren't designed for the faint-hearted.

Club 18-30

Club 18-30, 100 Oxford Street, London W1.

ATOL 129/B

No one knows what the Rude Boy knows!

MICHAEL WHITE presents THE CLASH

RUDE BOY x

Music by JOE STRUMMER & MICK JONES

Produced and Directed by JACK HAZAN & DAVID MINGAY

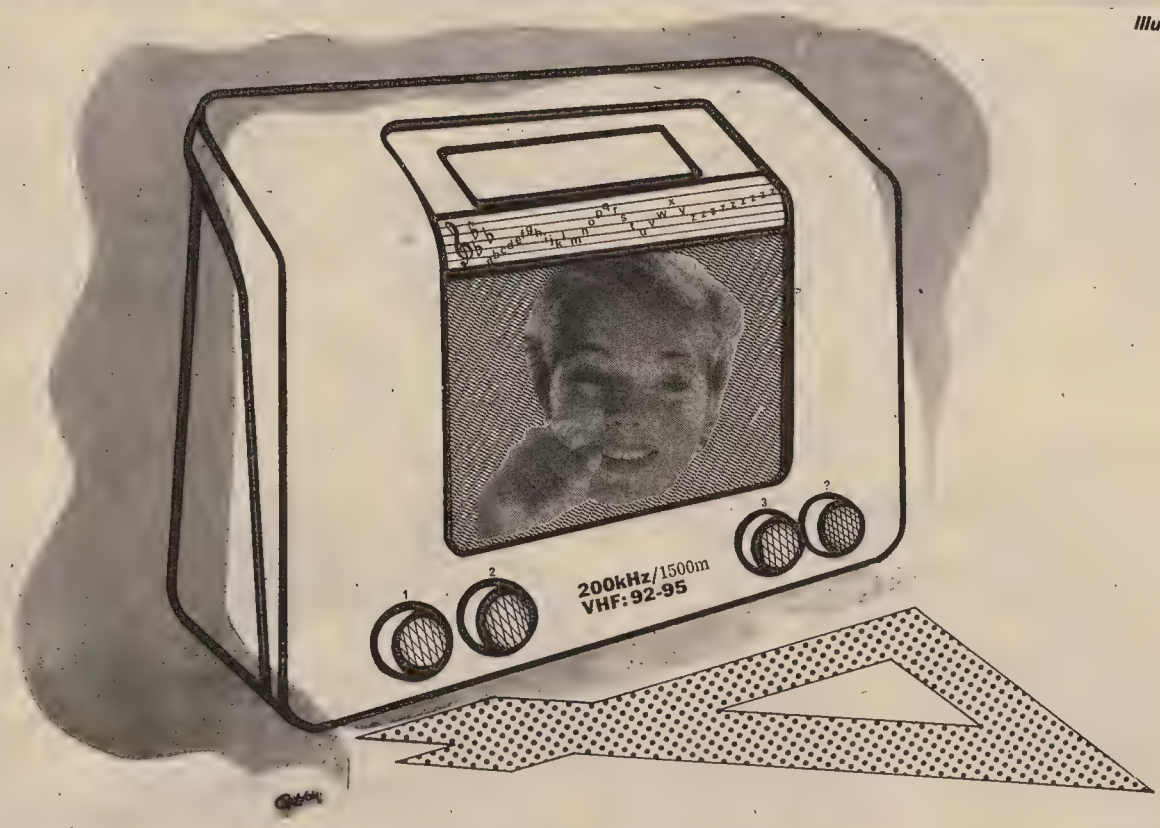
DOLBY STEREO

WORLD PREMIERE THURSDAY MARCH 13th

PRINCE CHARLES cinema LEICESTER SQUARE TEL: 437-8181

EXCLUSIVE LIMITED ENGAGEMENT

Illustration: Crunch



IT'S NOT THE SAME OLD SHOW ON MY RADIO

— not on Radio Four, anyway...

DANGEROUS VISIONS

By JULIE BURCHILL

BBC, you fascinate me! You've got the allure of pedigree history, you've got the Empire in your voice but that demon liberalism in your heart, you've got the modern clean-cut classiness of nationalisation — no vulgar investors, vulgar money or haggling self-made-men clogging up *your* facade.

But oh! your reality doesn't match up to your fantasy. Radio Three is something others are born to, Radio Two encourages and caters to fatigue of the life-impulses, and Radio One ...

Radio One is simply the biggest hypocrite in the world, crawling with trendy new wavist DJs who were terrified of the roots of the thing a few years ago. It's so scummy and offensive how Radio One has revitalised itself recently by incorporating a parody of youthful enthusiasm into its Carry On Nudging And Gushing format. Every record The Clash put out is someone's vile Record Of The Week ... pat the budgie's head, give it a bit of cuttlefish, tell it it's a pretty boy. And in their presentation, such total lack of an original thought or a sliver of wit. Surely on earth there is not a profession with a lower incidence of integrity, intelligence or insight than that of the disc jockey business.

Someone said that these days, all the illiterate can write. It's even truer that the advent of pop gave the inarticulate a licence to broadcast. I love a massive amount of the music on the radio, but I can't listen, literally, for more than half an hour because of the chatter. For eight years I've felt this way, and for eight years I've been walking down a street chewing gum, a transistor pressed against my ear — metaphorically, you understand — and that transistor's been blasting out Radio Four.

They talk 18 hours a day over there, talk as a gift and not as a smattering of gibberish between guitar solos. Boy can they talk. Public Image's 'Radio Four' — that "soft, deep-piled rug of neo-classical synth orchestration"; ah well, Angus, I never expected anyone who found the Pistols "unbearable" to have any taste — couldn't be more of a shambling fool. Do your *homework*, Johnny, you slack-brained youth; music never blemishes the pure chatty chatty vividness of Radio Four except in its natural-born role as humble, functional signature tune.

From every morning's *Prayer For The Day* and *Thought For The Day* (no discrimination between those who serve God and those who serve the Devil here, those lousy liberalists) to every night's *A Book At Bedtime* (occasionally a durty classic; I heard *The Well Of Loneliness* on here in 1973), Radio Four is a dignified deed in a daylight-robbery world. It never hustles you or cuts corners in its quest to up your quality-of-life quotient.

I love its news programmes — *Today* at 6.30, *The World At One*, *The World Tonight* at 10pm, the daily *Yesterday In Parliament* — for their sober tone, a welcome rest from the attempts to mix frivolity with disaster and war-talk that commerical radio and the TV news magazines have retreated into.

That even goes for BBC TV (the amazingly asinine *Nationwide* is the epitome of news-as-TV-dinner), which spends the rest of its time taking sterling old standards from Radio Four, tarting them up, watering them down and trotting them out.

The gracious *Any Questions* has become the draggy *Question Time;* the tough, brief, daily *You And Yours* is televised as the gimmicky *That's Life.*

Week Ending, which has shimmied along numerous Friday nights, was recently deployed on BBC-2 as *Not The Nine O'Clock News* — except that *Week Ending* was cruel only to the cruel and lacked the callow, embarrassing loathing of self and everything on the planet which the pampered libertines of BBC-2 shocked us all to death with. *Week Ending* also did without the sorry prop of using sex to get a cheap and lazy (albeit more sophisticated) laugh with — in this respect there was little to choose between our 'satirical' friends and the ilk of *Are You Being Doctored On The Go Etc.*

Stick your materialism-for-morons quiz shows, TV, and give me Radio Four's cerebral bonanzas anyday. Programmes like *The News Quiz* and *Quote; Unquote* are that impossible dream: quiz shows you can *learn* something from. Bill Grundy reviews the weekly magazines early every Saturday morning, a comedy of errors in itself; and did that voice in ancient times ...?

Kaleidoscope, the nightly arts programme, is about half as glib as TV arts programmes; that's still some glibness, but that's still some improvement — ARTS programmes, of all the untalented things in the world, they'll never be any good.

A real joy are the 10-30 minute documentariettes that get slipped in everywhere. In one week I heard them dicing with Dorothy Parker, the history of sex in London, the Los Angelean, the mystique of the jingle ... all these little delicacies that make the cerebral life a party. Radio Four also has a habit of slotting 15-minutes plays into odd gaps; some good, some crud, but all good practise for struggling scribes.

That old kitsch favourite *The Archers* has recently been infiltrated by a posse of semi-feminist liberals led by the laurels-winning novelist and recluse Susan Hill, and it shows dramatically and amusingly. The women of Ambridge are into post-natal depression and alcoholism on the way to self-discovery these days, not the gallons of greengage jam old-guard male scripters kept them occupied with for over twenty years.

Woman's Hour — probably the best programme of the lot — runs exactly parallel to *The Archers* in its changing reflection of social concerns and things women are allowed to hear. Their guests are people even TV talk shows are hard-pressed to obtain — Bette Davis, Daley Thompson, Kenneth Williams, Tony Bennett, real class — and the topics they discuss beat any hip magazine's imagination anyday: the stigma attached to illness, prostitutes thoughts on themselves, the con of hospitalised childbirth, an old Staffordshire girl's memories of how she marched with Mao in 1949.

As with its gargantuan grandpappy the BBC World Service — carve those words on your wrist, snivelling inverted-xenophobic England-hater! — Radio Four deals with rock rarely but well. One of the pleasures of the World Service is the mini-John Peel Show it broadcasts — Peel selects a mere handful of records he likes, seven or so, and plays them with a minimum of boring mumbling. (The other night though, the World Service *did* haul out a howler: Wreckless Eric was called "one of the newest and most important leaders of punk rock.")

Radio Four, though, should forevermore be required listening for the intelligent, non-lapdog rock fan, following the celebrated broadcast awhile back of an investigative documentary on crooked managers by Radio Four star crusader and sleuth Roger Cook, in which Ronnie Lane, Bo Diddley, Lynsey de Paul and others recalled all the money they'd never had the chance to cradle in their arms. Their common (very common) enemy was Don Arden, boss of the Electric Light Orchestra and Britt Ekland. Cook proceeded to track him down ...

The piece was brilliant, yet practically par for the course by Radio Four standards. No doubt lots of young rebels loathe everything they've ever been told about Radio Four — if it's not constantly plugging plastic product it can't be fun. Sophisticate rebels hate it because the only Establishment fare they can bear are things — soaps, sitcoms — that can be corralled into the "so bad it's good" category *(you should know — Ed)*; Radio Four, because of its talent and style, would just make them feel like the trivia-hound pinheads they are. Young idealists would dislike it because they think that *every* part of the status quo is corrupt and must be dismantled, they don't feel free to take what they like and reject the rest, they don't trust themselves not to be seduced by some little Establishment luxury.

The professional working-class faction will mutter, of course, about Radio Four not being anything to do with the "real" world — not like Secret Affair or The U.K. Subs, not like rock and roll. Mouth what platitudes you will; Roger Cook, in many ways the embodiment of Radio Four — solid, moderate, dogged, high-moralled and never any week's Big Thing — has, in the course of his righteous consumer investigations, been beaten up thirteen times and left for dead once.

That's the real world, rock fans. Sweet dreams.

FLOGGING

A DEAD HORSE

14 GREAT HITS FROM THOSE LOVEABLE SPIKEY TOPS

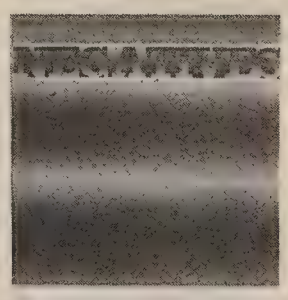
Sex Pistols

Virgin

SINGLES

GENUINELY ALSO A SINGLE OF THE WEEK.

THE NEGATIVES: Electric Waltz (Aardvark). You can always tell when people are in control. The Negatives don't fluff their talent through over eagerness as so many independents do; you have to come to them as much as they come to you. This is a superb record which always knows what it's doing and that confidence is rare in any strata of production of music. In waltz time with some *real* vocals by one Pete Eason who will inevitably have to be a tuneful Morrison. We shall certainly want more. For now



get this from 107 Witham Rd Sheffield, S10 2SL. The catalogue number is Steal 1. Bear that in mind if you have to.

MANICURED NOISE: Moscow 1980 (PRE). Stylish packaging, flash press kit, 'relevant' looking young men and all for a record only fit for the credits of a BBC spy series. Hence the title I guess. Sorry for appearing unknowing guys, but like, so what? I thought instrumentals like this were copyright Andy Mackay (ie the saxophone lead sounds like a goose being worried by a sheepdog.)

BAUHAUS: Dark Entries (Axis). Grandsons of Velvet Underground — though still no kin of Joy Division — try to trick us with aspirations of a knowledge of Art and Craft that didn't come from a college (the sleeve is Venus Asleep by Delvaux). This kind of thing still grates on naive old sentimentalists like myself; all unemotional and educated guesses is what it comes to. The poetry lyric reminds me of a scene from W.C. Fields' 'Man On The Flying Trapeze'; Fields was trying to eat his breakfast whilst his wife grandly read a precious modern poem from the newspaper. Wife: "Oh they've put that ghastly wrestling match on the same page. (reads the poem) And, the beauty of it is there's no punctuation!" Fields: "That's marvellous dear, yes. Could you pass me that sausage . . ."

LINTON KWESI JOHNSON: De Black Petty Booshwah (Island). His titles get more like Slade every release. Still quite a fan of his first album, I find this Island stuff very forced. This has a persuadable little tune that really only survives because of his scat and dies during a George Benson interlude.

SMOKEY ROBINSON: Cruisin' (Motown). Please let it be a hit. Luscious and certainly his best for ages. Ballads and Smokey Robinson: is there anyone else? It takes genius not to equate soft focus and strings with muzak but here it is. *This*, my college friends, is Art.

ORIGINAL MIRRORS: Boys Cry (Mercury). Unstartling pop rock leaning heavily on Glitter Band backdrop and traditionally built riffs. The recurring cycle of style must make this sort of fresh faced leather fun about the most dated sound currently in the boiler.

THE KNACK: Baby Talks Dirty (Capitol). Quite why a band that rely on Led Zeppelin's 'Physical Graffitti' for all but the song lengths should be remotely considered 'new wave' is beyond understanding. Maybe the President of Capitol told the USA it was so and, really, would a guy like that lie after what happened to Nixon? This song has all the exhilaration of a man gathering a crowd to hear his parrot say "kiss my ass".

NARADA MICHAEL WALDEN: Tonight I'm Alright (Atlantic). The disco confidence crumble is resulting in a panic buying spree. Anything that remotely sounds like the old fire is being blown out of proportion and charting. The Whispers have been making very good singles for some time but have never achieved the chart recognition that 'The Beat Goes On' has been afforded, par for the course as it is. Narada — his religious stage name naturally — has assembled a sleepy album's worth of 'real musicians' and cliched party tricks from which this is lifted. Though more pointed on a long play single it still is inept. Handclaps, tinkle percussion, mass chant chorus and unfeeling rhythm guitar taken at dance pace do not the disco single make.

TONY RALLO: Holdin' On (Calibre). It says something for this top 50 climber that I hear it every twenty minutes in the various bistros I patronise, yet each time I have to ask a comrade what it is. Though in through the same loophole as Walden, this attempts something, er, different in its use of unfamiliar vocal arrangements albeit they've just Latinised MOR. It's forced, irritating and desperate. Next: Bringing back the Polka.

SHARON PAIGE WITH HAROLD MELVIN & THE BLUENOTES: Tonight's The Night (Philadelphimport). LEON HAYWOOD: Don't Force It (20th Century Import). The two records that London disco devotees are currently forking out £3.15 for above any others. Sharon Paige and fabulous friends wander around the studio looking for their song's hook and, while they peer under settees, behind wardrobes and between its author's ears, the percussionist keeps hitting those loathsome 'Ring My Bell' syndrums with admirable disregard for rhythm, timing and sensitivity. OK junior we heard that funny noise already. Much the same can be said for Leon Haywood who uses Al Hudson's 'Do It' formula for his own slumberland. Considering Hudson's own was imperturbable trash you can imagine the state we're in here.

"Of course I am serious — who is this Baker person?" *Pic: Anton Corbijn.*

But is she serious?

SINGLE OF THE WEEK

NINA HAGEN BAND: African Reggae (CBS). Every band from Patti Smith to The Slits and back again via The Clash ought to put this in their pipe and smoke it. Without being poisonous to reggae — the throb and I have led very separate lives — this fine single pinpoints with eye surgeon's skill the ridiculous extent to which white musicians have become besotted — and in some cases junkie dependent — on the overblown genre. Possibly the only single to be a great sound and admirably witty that doesn't flag with repetition, 'African Reggae' is a champion when it would have been so easy to be over obvious and too late. It takes three or four plays to show it's not as daft as you first think — I thought they were serious at first — and if reggae devotees can't smile at this absurd beauty then they are buried in ganja up to their necks. Besides, on the cultural side, Nina's yodelling cements the underlying ties between Jamaica and Switzerland once and for all. If it turns out that the NHB *are* serious — nah, can't be — then it doesn't alter the magic. The comment has been perfectly made, though I'd defy anyone to decipher the verses from their original Joan Turner style pitching. Still *"congo longo bongo I"* is first grade rubbish from any angle. Absolutely brilliant.

MILLIE: My Boy Lollipop (Island). I always thought this was too twee by half, best suited to one of those feather boa animals that do comic turns in The Black Theatre of Prague. Horns by Tony Hatch.

PHYSICALS: Be Like Me (Big Beat). Produced by Paul Cook. That apart — and it shows — it's your normal bloodless thousand guitar surge crying out for a Vertigo label or leastways a thumbs up from fans of Thin Lizzy.

ORANGE JUICE: Moscow 1980 (Postcard). Yes another one and — just coincidence? — another instrumental. An earnestly well meaning label that gives lots of information and a free flexi-disc. A lightweight brother of The Durutti Column it's all very homely and pleasant, while on the reverse and flexi the group mix their vocals into the sound with a little added weight.

LINVAL THOMPSON: La La Means I Love You (Hurricane). Limping reggae version of dreamy soul gem. Synthesized drumming, tired musicians.

RONNIE LAWS: Young Child (UA). Unobjectionable jazz/disco so long as you don't demand anything more than perfunctory backing — hi-hat and fretless bass racing — and unstretched sax playing. Mid-evening car music.

GIBSON BROTHERS: Cuba (Island). Wise twelve inch re-issue that still sounds strong and hopefully will crack the chart this time. Got yours?

THE OPPOSITION: This Year (Ariola). Taut, slow burning and spacious, it's never urgent enough and sounds like a song recorded before its time. They've settled for too little and end up playing all the tricks before the song's half done. Though it'll sound good when you first catch it, beware.

ERIC STEWART: Girls (Polydor). Another phoney song, this time with less of a front, patronising lyrics and exhausted member of 10cc.

THE BROTHERS JOHNSON: Stomp (A&M). Their current LP carries a large warning about the dangers of Angel Dust (PCP) but no hint of the brain eroding music within. This is a rising hit that only further supports the any-port-in-a-storm disco theory. I don't think heavy rains recently washed away LA, I reckon all the recording studios just turned out at the same time.

THE BROUGHTONS: All I Want To Be (Harvest). And if this overweight ballad is a pointer we might be prudent to begin work on a series of arks ourselves. Some of the chaff from Barclay James' Harvest.

WARREN ZEVON: Gorilla You're A Desperado (Asylum). Warren, not to put too fine a point on it, you're a dreary bastard. Your songs sound like they were written while you were concussed and wearing gloves.

THE TEE–VEES: Doctor Headlove (Good Vibrations). An attempt at ska that canters like a cart horse with three legs, redeemed by a front room charm and what sounds like a keyless saxophone. Yes, I like it. The sound drifts rather than attacks and lingers even after you've turned it over and played the strained modern tones of 'War Machine'. A diverse band if nowt else. Hear it, eh?

THE SEARCHERS: It's Too Late (Sire). I must confess I'd rather avoided this Searchers re-birth. But, argy bargy and golly gosh, this is something. A neat and simple pop song that — though comparisons are tenuous — exposes fellow travellers The Shadows as shocking old fogeys clinging onto the pitiful remnants of their skills. Very good song and performance and why aren't they massive in America? I may be a little too emotional here but it's growing all the time.

RACHEL SWEET: Fools Gold (Stiff). This aims for similar territory to The Searchers, but is far too sloppy and sounds as though too much time and hope has been poured into an empty mould. Meanwhile

Continues over page

SMOKEY: Art at last.

SUBS: Beware, Heavy Metal at work.

SEARCHERS: Still capable after all these years.

Your reviewer:

Danny Baker

Singles Continued

From previous page

legendary eight year old Rachel is to be found appearing on TV at every conceivable opening though nobody seems to know who she is. Just you ask.

ROSE ROYCE: Ooh Boy (Whitfield). The patchy Rose Royce let down Gwen Dickey once again by taking what opened as a promising slowie into a wishywashy tango pace. Untidy, unbalanced and how long will she stick with them?

STEVE HOOKER BAND: Keep On Dancing (Wax) There are a pitiful breed of people who rejoice in the slackness Western civilisation allows them. They have an inability to keep well and love to display this as other people might fancy a new shirt. Their idol is the late Keith Richards. Mr Hooker is one such person and his 45 is dressed in a sleeve approaching obscene caricature. The full riffing of his 'dance' record indicates further decay and his only saving grace is a liner note that reveals his love for Stax and Motown. I think Steve should pursue this line of interest more because, though he's doing his best, I fear we will soon have to shoot him.

MEDIUM MEDIUM: Them Or Me (APT). Good worthwhile single that, like the great Negatives item, paces itself to everyone's advantage. Crisp sound and unobtrusive guitars (until the end) and a lung emptying sax. Unfortunately no info on origins but it looks as though it'll be widespread.

THE FIRST STEPS: The Beat Is Back (English Rose). Lovers of optimism will find friends in First Steps. Their record is punchy, clear and gay — such an under used word don't you think? Its sound and value bely its independent status. It effortlessly achieves what the non-ska mod bands were aiming at. Party hearty. (Phone 0638 712666, that's 0638 712666)

SISTER SLEDGE: Reach Your Peak (Atlantic). Already on starters orders this has yet to be lifted from the 'Love Somebody' LP but I never could resist rattling my presents before the big day. Just wait till this gets a show of its own. That's all I have to say understand?

TURLEY RICHARDS: You Might Need Somebody (WEA). Plodding ballad advising us never to be nasty to anyone ever because (and in tiptoes the title on feet of stone). Quiz: Replace one letter of the artist's christian name to create some fowl.

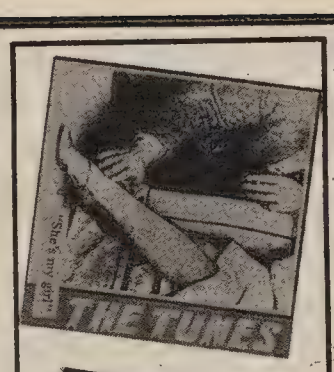
BLACKFOOT: Baby Blue (WEA). The opening line is *"First time that I saw her, she was standing on the floor"*. Where else you silly heavy metal flannigans? The ceiling of the Albert Hall perhaps? It is this sort of low-surprise factoring that brings us songs that sound like Bad Company e'en though it's 1974. Something like that anyway . . .

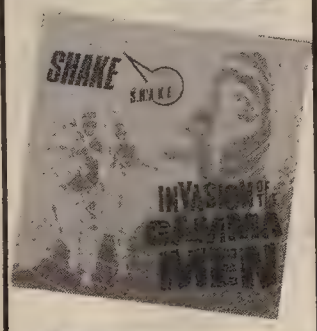
HERB ALPERT: Street Life (A&M). The re-born Alpert celebrates The Crusaders hit for all those mental to hear it once more, slowed down and dragged through a trumpet. I've a good mind to sneak into his bedroom one night and fill in his player's lip with all purpose Polyfilla.

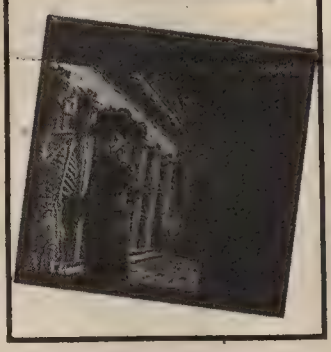
RING: Rico (Carrerre). At first the label looks as though artist and title are reversed and I was all ready with a trombone gag but in fact it's a lightweight pop song that's growing on me. It has a fair portion of charm that only flags during a crumhorn acoustic guitar solo. Semi-soulful woman lead has excellent voice and could hold it together for a wee chart hit.

DON'T DO IT!!
(This section may be torn out and kept for reference in those extravagant, devil-may-care moments when you're speculatively cruising your local store.)

TEN POLE TUDOR: Real Fun (Korova). Basic bombast and ground floor heavy metal result in an eleven year old's idea of how to copy Cook and Jones.







CENTRAL LINE: Sticks And Stones (Mercury). Jacket makes much of the song being written by EW&F's 'Boogie Wonderland' authors. This may be so but dull vocals, gum chewing musicianship and flat production make this sound very British in its floundering dance.

SOLOS: Talking Pictures (Cobra). Wants to sound modern, poppy and crafty. People think these qualities just happen merely by straining hard enough. A waste of time containing no more than .0003 per cent effort direct from manufacturer to consumer.

DOMESTIC BLISS: Child Battery (Woodbine St). Boring ponderous semi-Banshee like song' seeks to say something about child battery, but naturally ends up sensationalizing and hopelessly out of its depth. Not a subject for amateurs after all.

MIKE BATT AND COLIN BLUNTSTONE: Losing Your Way In The Rain (Epic). . . . which isn't half as bad as misplacing your hat in a storm. Oh I see, it's a metaphor for life's rich lessons. Well drippy Colin Bluntstone steps up to Batt this time and does his best Garfunkel voice but is caught out when it's pointed out that Art is no substitute for a backbone.

CHARLIE DORE: Where To Now (Island). In some ways these exiled Americans are as sinister as the Def Maidens of this world. I bet old CD loves to rattle on about how insulting it is to be forever compared to mid-period Joni Mitchell but sooner or later she'll have to realise that that's all she is.

U.S.ofA.: Bodysnatching (Carrerre). According to the label this is not a re-issue but nonetheless its dated style is a ringer for mid-'70s Contempo label homespun disco funk. Perhaps that title is some sort of sick joke. I do not know. But I think Hi-Tension should be told.

THE HITMEN: She's All Mine (Urgent). Another allegedly £50 independent, this time an R&B pop song in mono. Unadventurous with draggy second lead guitar showing off.

RICK WAKEMAN: I'm So Straight I'm A Weirdo (A&M). Like ELO's 'Horace Wimp' here's another jolly satisfying sneer at all you people doing unglamorous jobs. Bankworkers and accountants! It's a good job you don't ever need them eh Rick? Just remember Strawbo, one crooked 'weirdo' can wipe out your earnings like *that!*

UK DECAY: Black EP (Plastic). Another five minutes of embarrassing observations from people who obviously can't cope with TV, disco, or

Continues page 57

'BRING IT ALL HOME'

TAKEN FROM THE FORTHCOMING ALBUM 'SNAKES AND LADDERS' UAK 30298 CASSETTE TCK 30298

THE NEW SINGLE FROM GERRY RAFFERTY

C/W.
IN TRANSIT
ISSUED IN SPECIAL PICTURE BAG
BP 340

U.K. TOUR

MARCH
30 DE MONTFORT HALL, LEICESTER
31 BRANGWYN HALL, SWANSEA
APRIL
2 WHITLA HALL, BELFAST
3 ROYAL DUBLIN STADIUM, DUBLIN
5 APOLLO, GLASGOW
6 CAPITAL, ABERDEEN
8 ODEON, EDINBURGH
9 CITY HALL, NEWCASTLE
11 APOLLO, MANCHESTER
12 CITY HALL, SHEFFIELD
MAJOR LONDON CONCERT DATE
(TO BE CONFIRMED)

PRE RELEASES

PRE 001 BIKINI WORLD/MUSIC A MANICURED NOISE *(UNAVAILABLE)*

PRE 002 THEY CAME AND TOOK HER *scars*

PRE 003 METRONOME/MOSCOW 1980 MANICURED NOISE

A Whippet (actual size)

PRE/CHARISMA 90 WARDOUR ST W1

Silver Screen

Tough Tanner's worth

Messidor

Directed by Alain Tanner
Starring Catherine Retore and Clementine Amouroux
(Gala)

IT'S summer in neat, busy, super-clean Switzerland and two girls, one a history student and the other a shop assistant, meet as they hitch lifts on the motorway. Their chance encounter soon warming into friendship as they discover they share a vague, nagging disenchantment with the very different lives they lead, the pair decide to drift for a while and see what happens.

A clumsy but nonetheless unpleasant rape attempt convinces Jeanne and Marie that they're quite justified in stealing a pistol they find in an army officer's car — and so, quite unwittingly, they set in motion an inexorable chain of events that will see them totally ostracised from Swiss society and ironically branded as terrorists, armed and extremely dangerous.

Ironically? Yes, because neither of them are at all politically conscious. The nearest Jeanne comes to defining the haphazard 'game' they decide to play when their money runs out is by calling it, more jokingly than anything else, "a game of time and empty space".

Messidor travels roads, endless roads, presenting us with an appallingly realistic succession of self-satisfied and thoroughly (despicably?) 'responsible' citizens. Tanner's premise is pessimistic, fatalistic even, but necessarily so; Switzerland is a state in which once admirable notions of collective, caring responsibility have distressingly eroded into little more than expressions of extreme bigotry and obsessive mistrust of anything or anybody that defies the norm.

Only the girls' brief, hesitant idyll as lovers and the brave face they manage to put on their rapidly deteriorating circumstances leaven the impact of the inevitable tragedy — and that their final, and first 'real', crime should be committed with weary petulance against the wrong person is somehow horribly apt.

Despite appearances (and Tanner's deceptively neutral, distanced style), *Messidor* is a fierce, withering film — not without its moments of impish, tickling light relief but primarily an irate attack on complacency, humbug and hypocrisy. The Swiss cinema tears the roof off the sucker? Yes indeed.

Angus MacKinnon

The not so gentle giant Jean Franval dwarfs Stephen Hirst in Ken Loach's Black Jack

The Tyburn tree and reality

Black Jack

Directed by Kenneth Loach
Starring Jean Franval and Stephen Hirst
(Enterprise)

SINCE *Black Jack* is that extreme rarity, a genuinely fine British film, perhaps this is an opportune moment to take a swift look at those sorry, saturnine people who pass for film critics in this country.

It's bad enough that this is Ken Loach's first feature film since *Family Life* in 1971 (though he's done some admirable TV work in the meantime, most notably *Days Of Hope* and *The Price of Coal*). But when the majority of British critics turn on him for making a wholly likeable historical drama on a miniscule budget then it's time to point a few fingers. I'm reminded of the myopic reaction to Nicolas Roeg's *The Man Who Fell To Earth*, which was roundly slagged for being 'confused' and having 'too many ideas'. Now some of the same people find *Black Jack* 'confused' (again) and others go so far as to criticise it on quite absurd ideological grounds, something to do with a 'bland visual quality' as a result of matching 16mm colour stock with 35mm film. Not only are these people talking out of their anus but they'd've been the first on their feet cheering if *Black Jack* was an Afghan film with subtitles. Pathetic; let's just hope that Loach is not discouraged.

Because *Black Jack*, chronicling the picaresque adventures of a blunt young draper's apprentice and his unlikely companion, a huge Frenchman who's escaped the notorious Tyburn tree, is that unique children's film — totally uncondescending. Mid-18th century Yorkshire is faithfully evoked by Chris Menges' naturalistic photography and the disparate characters — all of whom speak in engagingly colloquial regional dialects — are as shabby and rotten-toothed as anyone in Dick Lester's *Musketeers* movies.

The generally short sequences are deceptively slow-paced — the camera is kept fairly tight on the characters, lending each segment a quiet sense of urgency — and the overall effect is one of a discreet, anecdotal quality. The tentative performances from a talented cast are a treat, too.

It's a rewarding experience, believe me.

Monty Smith

On The Box

Your NME guide to movies on TV

Friday February 29
THE TEAHOUSE OF THE AUGUST MOON: Of curiosity value since it affords Marlon Brando the opportunity to ham it up as an unpredictable Japanese interpreter when the American army — Glenn Ford, Eddie Albert, Paul Ford etc — attempt to 'rehabilitate' a small Okinawan village post-WW2. Daniel Mann directed this dubious comedy in 1956 and, unsurprisingly, Brando's a pretty unconvincing clown. **(BBC 1)**

Saturday March 1
RAID ON ROMMEL: A wretched exercise in cheap cynicism as Henry Hathaway (then 73) uses miles of action footage from Arthur Hiller's *Tobruk* — made four years previously, in 1967 — to pad out a duff war story shot very quickly in Mexico. Richard Burton, John Colicos, Wolfgang Preiss amongst those in on the sham. **(ITV London)**

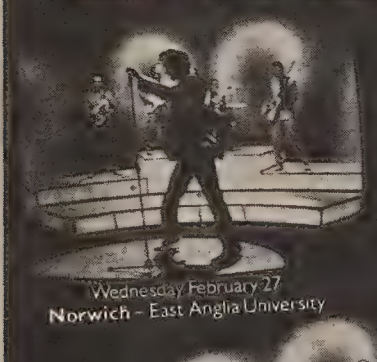
BROTHER ORCHID: Lloyd Bacon's silly 1940 comedy thriller has racketeer Edward G. Robinson seeking refuge in a monastery, Ann Sothern as his ever-faithful moll. Also starring Humphrey Bogart and Donald Crisp. If you're feeling daft you may be able to take it. **(BBC 2)**

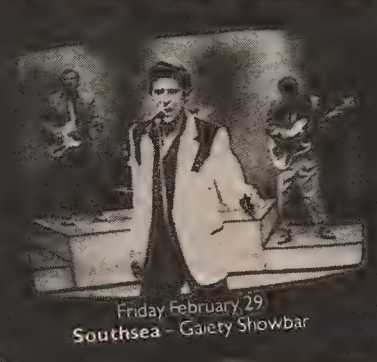
BATTLE OF THE SEXES: Based on one of James Thurber's short stories, Charles Crichton's cosy 1960 comedy benefits enormously from an excellent Peter Sellers impersonation of an aged Scottish retainer. His plodding firm, long-established manufacturers of hand-woven tweeds, is invaded by a female efficiency expert and Sellers reacts with murderous intent. **(BBC 2)**

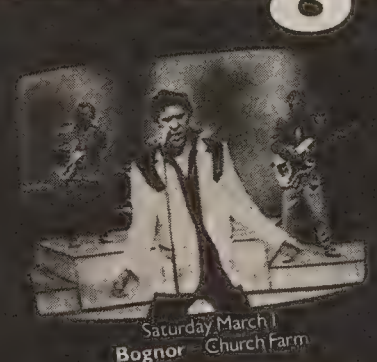
THE CREEPING FLESH: Likeably old-fashioned horror flick with those straight-faced masters of the macabre Christopher Lee and Peter Cushing as deranged brothers attempting to create living beings ("The essence of evil . . .") in Victorian London. Freddie Francis, a Hammer favourite, directed in 1971. **(ITV London)**

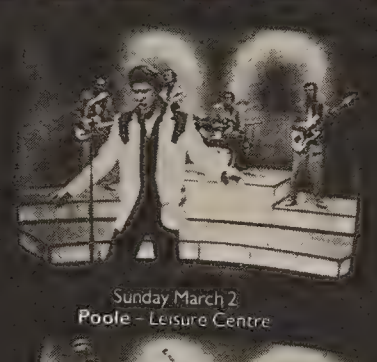
Monty Smith

TAKE ONE and get HOT DOG


Wednesday February 27
Norwich – East Anglia University


Friday February 29
Southsea – Gaiety Showbar


Saturday March 1
Bognor – Church Farm

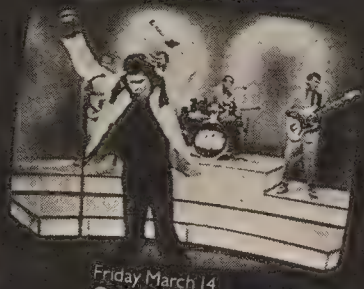

Sunday March 2
Poole – Leisure Centre

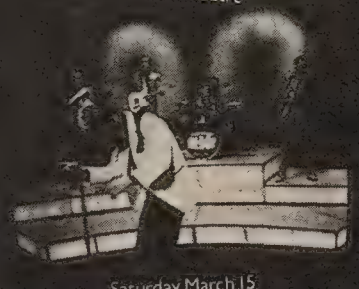
Saturday March 8
Hatfield – Forum Theatre

Sunday March 9
Horsham – Capital Theatre

Monday March 10
Hull – Romeo & Juliet's

Tuesday March 11
Birmingham – Town Hall


Friday March 14
Oxford – Poly


Saturday March 15
Leeds – University

Sunday March 16 London – Astoria Theatre

You've seen Shaky perform his great single 'Hot Dog' on Oh Boy! and Top of the Pops. On his new album, 'Take One!', you not only get 'Hot Dog' but 11 other classic rockers. With help from friends like Albert Lee on lead guitar, B J Cole, pedal steel and Radio One's Stuart Colman on bass, 'Take One!' is going to satisfy your taste for good rock 'n' roll. – and so will Shaky and the band on tour.

Epic
EPC 83978
Shakin' Stevens 'take one!'

THE J. GEILS BAND

NEW ALBUM

Love Stinks

ALBUM AML 3004
CASSETTE TCAML 3004

EMI AMERICA
UNITED ARTISTS RECORDS

INCLUDES THE SINGLE
"COME BACK"
EA105

JOE ELY:

A Man Who Thought He Was A Loner

It's easy to nod out over a beer in Lubbock, Texas. But not everybody's asleep . . .

Story: MAX BELL **Portraits: PENNIE SMITH**

"If you were a hotel, honey,
you'd be a grand one.
But if you hit a slow spell, do
you think you could
stand one?
If you were a hotel, I'd lean on
your doorbell,
I'd call you my home."
('If You Were A Bluebird' — Butch Hancock)

THE STREETS of Amarillo are hot and dusty on a Saturday night. They invented the word 'dry' for Amarillo. Go into one of the bars that stretch like oases of light across Amarillo's sleepy highways, pull up a stool and a pitcher of beer. Close your eyes. Things don't change very fast down here in the heart of the flatlands on the edge of New Mexico.

The new city bank is the community's pride and joy. A steady troop of well-fed farmers glide through plate-glass doors on hand-stitched boots from the western store across the block, the teller smiles politely and the farmers from Borger, Pampa, Dumas and Happy click their polished heels and tip their big stetson hats. They tuck their folded bills into local wallets and bask awhile in the cool, air-conditioned lobby, savouring the quiet and the gentle rustle of paper money. On the midday street the air hangs heavy; there's nothing to ruffle the sand under your feet and a perpetual heat haze shimmers in front of your eyes from here to Lubbock and San Angelo.

An old pick-up truck trundles and sweats around the corner, its windows open wide. Music pours out, some half-familiar honky tonk blues. When the truck has gone, disappeared down the road, stillness returns to the vast blue skies. Tiny puffs of white hold themselves high above you. Amarillo snoozes into siesta, puts up its feet and draws its hat down by the rim. There's lots of time to think.

WHEN JOE ELY was a kid in town he'd tune into the country stations and take some tips from Jimmy Rodgers. That was when Hank Williams was singing his funny-sad songs, a lonesome whistle, howlin' at the moon.

Amarillo was no cultural haven but it *was* a Mecca of sorts, the only 'wet' town in the neighbouring counties. Because you could get a drink here without running the physical and spiritual risks of dealing with the bootleggers, the town started to sport a nice line in beer parlours and honky tonks. Give a man a drink and pretty soon he'll want to sing. If people like the noise he makes they'll give him a chair and pass round his hat for him. Maybe someone will like it enough to put him in front of a big microphone.

Joe Ely could be that man. He has West Texas waltzes on the soles of his feet and a library of experiences stitched into his soul. In the '50s momma would take him into town to buy groceries for the railroaders at home and if Joe wanted a drink from the fountain he'd be led smartly up to the pump marked "whites only". Once or twice Joe did a very naughty thing. When ma wasn't looking or she'd gone into a store he'd go up to the other fountain, the one with the sign that said "blacks only," and sneak a quick drink. Schloop. How come the water tastes the same? That was one of life's little mysteries.

The later '50s and '60s were times of social change in Texas and all across America. A time of civil rights and people on the streets and folks asking pertinent questions. Young Joe Ely had a mind to travel and see his homeland. He became a wanderer, an itinerant vagabond, staying one foot ahead of the law and ten feet behind the freight train porter who didn't see him in the dark. Sometimes he did and Joe and his backpack jumped onto the tracks again. He didn't have a watch but he could memorise a timetable.

So Ely lived the beat life right down to the last well-thumbed page.

"Sometimes I curse Kerouac for putting the curse on me. I'd end up in the rain, broke and hungry and wander what the hell I was doin'. I'm glad I did it though, otherwise I'd be *wanting* to do it. Playing in the band, fulfilling dates, seeing different cities, it's only like a part of being on the road for me. I don't care about the bullshit or about making an impression. You can never tell how people will take what you have to offer anyway. If it got on top of me I'd quit but I'd still be travelling."

Ely's closest companion since he left Amarillo for Lubbock is his confederate songwriting pal Butch Hancock, a small stocky man with a penchant for cotton, work-shifts and plain boots. Ely reckons some day the pair of them will get fed up with rock 'n' roll and build a boat, take it to the point where the Ohio and Mississippi rivers join forces and push off into the delta.

Like Kerouac and Cassady, Don Passos and Miller, these two are never in one place for long. There's more to the American road than Holiday Inns. Ely and Hancock don't feel dressed without a backpack and a goodly selection of ballpoint pens. When Ely got tired of Lubbock, the Texan town where Buddy Holly lived and was buried without a signpost, a place where the wind is so fierce it drives men to music, drink or Austin, he hitched a lift to New York with artist Jim Franklin. Franklin is the patron saint of new Texas painters, he's made the armadillo into a state symbol, and depending on who you believe, he lives either in the bottom of a cistern outside the Armadillo World Headquarters or in a cave in Idaho.

Ely spent some months on the streets of New York, playing solo acoustic in clubs and getting a taste for the big city. When Franklin and Edgar Winter went off to California he headed south again, hopping freights and riding the box cars, writing down snippets of songs he heard in bars, cheap hotels, or from total strangers. All Ely's best songs tell of those experiences in plain language, but Hancock is far more poetic; the combination is *hellacious,* as they would say. Whether you call it country or honky tonk, Ely and his band play about the best long-distance love songs in their own idiom since the hey day of Lowell George and Gram Parsons.

(That's an interpretation, not a comparison.)

1980 marks their second visit to England, this time as The Clash's support band. They'd played in America with the CC Rockers including a date in Hollywood where 5000 people gobbed on them all with traditional vigour. Ely laughs: "Even Joe (Strummer) was shocked by that. 'Course I'd heard of the Sex Pistols and stuff but Joe told me that was all pretty much over with. They hate being spat on too. I must say in Hollywood I nearly gagged at the spittle; one time it was just dripping down by my mouth and I thought I'd throw up on stage. Kids was chucking up everything, shoes, hats, shirts, hot dogs. Band was playing and there'd be coats landing on your guitar . . ."

And now he's come back for more. Why?

"The Clash are the greatest rock and roll band I've ever seen. I don't have to do it but I wanted to feel that energy. I'll tell you this, I've never ever felt such frenzy in a hall as we've seen in London these past four days, never in the States; it blew me away. We all had the attitude that we'd get through this sonofabitch whatever happens."

JOE ELY has actually survived the experience intact; the crowds may not know jack shit about country music, but they've been pogoing it into their systems. Ely even managed to live down Mick Jones' emotional description of him as "the greatest country singer in the world" at the Electric Ballroom when he came out and jammed on three encores, including his riotous, Jerry

■ *Continues over*

LUBBOCK CALLING

■ *From previous page*

Lee Lewis-flavoured 'Fingernails'. In Lewisham he played 'White Riot' with them and was mightily disappointed to have the last dates cancelled because Topper Headon broke his finger.

The sight of The Clash, Ely and Mikey Dread on one stage at the same time is bizarre, isn't it?

"Me and Mikey get along pretty good, but I can't understand a word he says. It's all 'eh . . . OK', sign language. He seems like an incredible guy so I wish I could hear him."

Whatever the Clash's motives in bringing Ely over to support them, the exposure he's received outstrips any individual tour he could have undergone. There are two nights in the Venue soon but they might seem like something of an anti-climax by comparison, a considerable irony when you consider that Ely's real audience probably gave the Clash dates a wide berth.

"I'm gonna try and get them to dance because last time we played there it was too quiet; we want to pull a good shaking crowd. Even in America it's hard to tour as a country band, but we end up playing the rowdier places with some life in 'em. When we did the Wembley country festival that wasn't our scene, we got 16 minutes and three and a half songs out of it. I'm up for playing all night so we're just getting going. I must say the atmosphere here is electric, sparks flying off the walls. It's like a long weekend."

Not all of Ely's band feel quite the same about it though. Pedal steel virtuoso Lloyd Maines missed the first four nights because he was committed to producing a gospel album back home. Ely was annoyed at the loss of his screaming leads, but Maines' time in the band could be up. After this tour it's rumoured that he'll quit to concentrate on sessions and gigs with his brothers; he'll be a hard man to follow.

Accordion player Ponty Bone, the most laconic member of the group, admits that he doesn't much enjoy the spectacle of gobbing and the roughneck element in the Clash audience who treat the gigs like a therapy session. Bone was more relaxed and played a deal better during a *Rock Goes To College* filming in Hendon on the first night Maines returned and when the crowd was utterly harmless. It was pointless trying to tell him that most of those people would never usually go to a concert anyway (Beeb shows are free) and harder to contradict his feeling that it's more fun playing for a small group who enjoy themselves than for a lot more who lapse into occasional bouts of mindless violence.

ON A RECENT Radio One *Round Table* Elvis Costello had reacted favourably to a spin of Ely's material and made a case for the acceptance of good country music as opposed to the rubbish that makes it into the charts, Kenny Rogers, Dr. Hook and so on. The'70s did witness a revival of new country music and it would be nice to think that the good auspices of Costello, his recording with George Jones, and these Clash dates, could pave the way for a more intelligent appraisal of America's most vital and underrated genre.

Ely is aware of the problem; ignorance of one of America's great national pastimes is probably worse at home. "I guess if I have one goal or ambition it's to get it back to the universal language it was. You have to cut through so many preconceptions and so much crap before you see life. It's been badly misunderstood. I'm not at all political about musical styles, I hate band wars, but there seems to be a lot of diversity here that's missing in America. Music needs to be mixed and interchanged; at home people divide into factions depending on where they're from.

"There's another realm to be explored now. In the South country music is like a religion; it's everywhere, on every radio station and every bad TV show, but it doesn't say anything to the people anymore. If you listen to the Top 40 it don't talk to folk at all. Someone like Hank Williams shocked you, he was straightforward and honest. What have you got now? Paycheck is good, Billy Joe Shaver, but not much

that's hard-hitting.

"I don't like the Nashville scene at all, I can't associate with the showbusiness element. Waylon Jennings and Willie Nelson did good to set up an alternative to Nashville, but they're pretty much assimilated now and it all sounds the same. People like Guy Clark and Townes Van Zandt don't get across . . . I met Townes once, gave him a lift outside Lubbock. He does an old song of mine, 'Indian Cowboy', which I can't play anymore. He ends up killing all his characters."

Ely's own band are closest in feel to Delbert McClinton, the king of Texan country funk, but like him they find it hard to get accepted by the mainstream.

"Delbert's had nothing but bad luck, he was on ABC when they went broke and then on Capricorn when they went bankrupt . . . he's for real, sings proper songs about the South not the ones people *think* are what it's like."

THIS DEDICATION to breathing fresh air into a musical form that most people associate with Jim Reeves is entirely admirable. Ely could make a lot more money peddling standards and leaning on traditional reputations, but he refuses to play that game. Every night the band play a different set and songs are decided upon just before they go on stage with Ely often deciding to change his mind if he thinks a certain number will or won't sound right.

His and Hancock's material is augmented by occasional numbers written by Jimmy Gilmore. The three of them play some club dates in Texas billed as The Flatlanders, an original amalgam that predated the current group's formation five years back. Hancock, like another Texan writer/artist, Terry Allen, has released two privately funded records on the Rainlight label. He'll play a set before the Ely band headline at the Venue, maybe with Joe on drums.

Apart from his writing, Hancock is a gifted graphic artist who works through the medium of a black Bic. He also spends a lot of time on the beaches south of San Francisco indulging his other great love, sand sculpture. Hancock and a couple of his friends are notorious for their painstaking designs in sand, constructing elaborate architectural wonders above the tide line.

While in England Ely is being recorded for a live album, although the cancellation at Mile End might affect the outcome of that — and a live album from the Venue isn't a particularly mouthwatering prospect.

Of his three MCA records the last one, produced by Bob Dylan's former right-hand man Bob Johnston, is the weakest and Ely will produce himself next time. "We never have gotten the live energy we're capable of and doing 'Down On The Drag' with Johnston in Seattle was a mistake. That place is too foreign for me, there was no atmosphere on the streets. Muscle Shoals is a possibility, so's Lubbock and so's Austin though that's such a 24-hour town there could be too much going on to get any work done."

AT THE END of the day Ely is going to have to come to terms with his own talent. There are some managers who would like to exploit his natural-born honky tonk image and turn him into the appropriate figurehead. Ely really has the ability to assume the mantle of a Parsons or younger Dylan, but his own unique style and attitude will probably prevent him from achieving the mass acceptance that the rock business demands at the same time as it keeps his head in shape.

For one thing he likes Texas too much to change his way of living altogether. "Travelling vast distances is a way of life. You can take off and there's nothing between two points to stop you. When me and Butch arrived here we rented a little bitty car and took off for three days to beat the time lag.

"It doesn't matter to me how much money I make 'cos just to be able to live out of a suitcase or a pack is what I've always done. I like that gypsy kind of stuff.

"Anyway, who knows how long all this can last? One day the southern hemisphere will rule the world, or maybe there'll be a war. When that day comes I'll get on a motor cycle and head for Mexico."

With a supply of fresh pens, of course.

The DISTRACTIONS
What the papers are saying...

...The news is out. The hot poop of new 'new pop' hitpack is in our midst in the shape of Manchester's latest contribution to the great British pop renaissance...Ladies and gentlemen The Distractions...

NEW MUSICAL EXPRESS

...With thought the Distractions could be as good as the Monkees blind perseverance will put them alongside the Yachts, the Records as irretrievably minor league pop revivalists...

MELODY MAKER

Buy The NEW SINGLE Produced by Jon Astley and Phil Chapman

"it doesn't bother me"

ISLAND

WIP 6533

New Platform Boots And Loon Pants

WAARRGGHH!!! Whoo! Aw-*raaght!* Are yew ready to *ROCKANROOOLLL!* . . . Git *down!*

Let me put that another way. Are you, in this year of grace 1980, ready for yet more posturing pomp merchants vomiting volume for the terminally lunched and the chronically wallied; flash berks with nothing to say and 10,000 watts to say it with; the wild, hairy, axe-wielding backwoodsmen of rock music, in their stacked heels, loon pants and chest wigs; swords-and-sorcery and jerry-built symbolism, swaggering cock-rockers, bad-ass bikers and boring, bombastic bimbos? Are you ready, in fact, for The New Wave Of English Heavy Metal???

You are? Well, just grab that invisible guitar — no, not that one, the one next to it — and walk this way.

The point is, you see, that despite all the fashionable lambastings, heavy metal not only survives: it thrives.

Heavy metal, like the poor, will always be with us. Indeed, its masses of faithful followers will make out it's never really been away.

But right now this most loved / loathed, idolised / despised, ignored and adored of all rock's mutant offspring is going through an undeniable resurgence of popularity, musical vitality and militant self-confidence. How, in a country which calls itself civilised, has this thing happened?

And we're *not* talking about the old war-horses — the Zeps and the Purple offshoots, Priest and Heep and Quo and Co — or about their legions of loyal, long-suffering fans who'll still camp all night outside the City Halls of HM's bleak industrial fortresses for a privileged glimpse of million decibel heaven.

No, what's making the denims-and-dementia scene look its healthiest for years is a whole new generation of kids, clustered around a vanguard of emerging young groups.

Take a look at the gig listings and you'll see the inroads these bands and their audience — which would be a lot bigger but for the over-18s licensing laws — are making into venues big and small. They're not pushing other music out, obviously, but they're squeezing it aside to make more room. So could it really be, then, that heavy metal's gone and got a new wave all of its own?

WELL, LET'S look back a year or two. Even while the major HM bands were still coasting along on a permanent wave of megagig and album-founded prosperity, the new wave explosion was having one crucial side-effect: it was virtually cutting off the supply of fresh heavy metal blood.

With the punks monopolising both media attention and the small gig circuit, not to mention the lion's share of A&R interest, the more 'traditionalist' acts found it increasingly impossible to get a platformed foot in the business door. The fact is that by the end of last year, this situation was visibly changing, and changing quickly.

The reasons aren't immediately apparent. Certainly, much is due to the efforts of those prophets of the HM cult who carried the torch through the days of darkness, like journalist Geoff Barton from *Sounds* (widely credited with coining this 'new wave' tag) and DJ Neal Kay at the Soundhouse (the HM 'disco' in North London), both of who seem now to stand as revered figures amongst the fraternity. Others might like to speculate on the spirit of heads-down no-nonsense conservatism abroad in the land today — an atmosphere of passivity and reaction perhaps conducive to the underlying psychology of HM's stance.

More mundanely, it's argued that the force behind punk's new wave has been spent: safely absorbed into the industry, defused and diffused into a motley range of unsatisfying factions.

For whatever reason, there was suddenly a space for the impatient second generation of heavy metal to come and claim its inheritance.

Seen this way, we're not witnessing a revival, more like the sudden release of a pent-up pressure. Hence the re-awakened industry interest, epitomised by the release of EMI's 'Metal For Muthas' album and the flurry of recording contracts currently being signed.

So in a simple chronological sense, there *is* a 'new wave' — of newly-discovered (though not necessarily new) bands who are rising to prominence at about the same time. To find out if there's more to it than that, however, I spoke to some of the movement's leading lights — and found them more than willing to talk back.

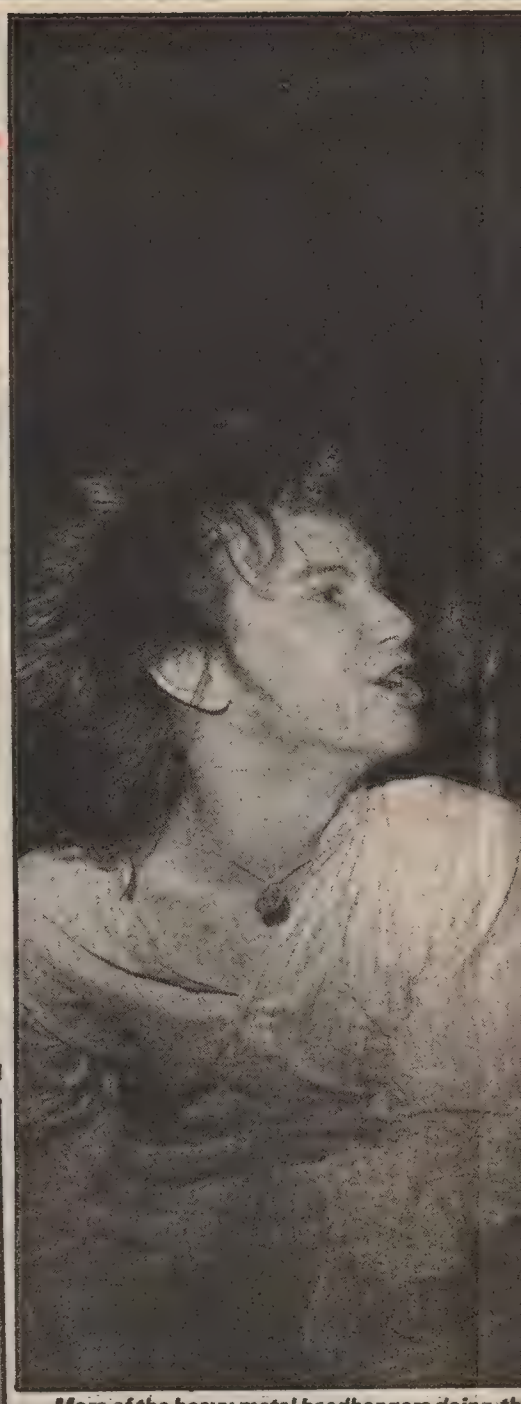
In medieval days, the primitive map-makers used to draw their world as a small, flat and very European place; all the dreaded distant and unkown regions were written off with the simple words "Here dwell monsters". Heavy metal has been over the edge of many people's world for a very long time.

Continues over ▸

Paul Du Noyer prowls through the denim-and-dementia of the New Wave Of English Heavy Metal. Visuals by Mike Laye

Read aloud when wrecked.

Mope brutes and loonies



More of the heavy metal headbangers doing th

"WE CAME from t'same places as new wave came from. We came from t'streets just as much as UK Subs. We've been on t'dole. I've been in fuckin' jail, know what I mean?"

Biff Byford, singer with Barnsley-based outfit Saxon, fixes me with a forthright stare, and talks with the blunt conviction of a man who believes he's earned everything that's coming to him. A veteran outfit with years of slog around the grass-roots to their credit, the Yorkshire group must feel bemused to suddenly find themselves talked about as part of HM's own new wave. But as Biff admits with a knowing grin, if it's going to lift their career then he's only too happy to go along with it.

A five-piece, they made a debut album on the French Carrere label last year followed by a support slot on a Motorhead tour — to whose blood'n'thunder brand of unsubtle onslaught they bear some similarity, albeit wrapped up in some pretty cliched lyricism and imagery (titles including 'Big Teaser', 'Stallions Of The Highway' and 'Still Fit To Boogie'). A bit overblown for my tastes, but vigorous crowd-pleasing stuff all the same. And tenacious as hell.

"We've always been 'eavy metal, we've always been popular at gigs. We've never been popular wi' press, or wi' record companies. We've always been underdogs. But we're coming up t'classic way, like Sabbath, like Quo, like Purple. We don't give a toss about press, or radio, as long as kids keep coming to concerts. We're quite willing to just slog along and get where we're going."

Steve 'Dobby' Dawson, bassist: "We'd come down to London, play clubs for a fiver, t'audience, we don't like to be God — I know you are God to some of 'em but that's the way it goes, isn't it? That's how life is, you've got to have your heroes. But we like to put it across that we're not jettin' in from Switzerland, playing one gig and then pissin' off.

"You've got to understand that where we come from, the band are celebrities with young kids. If you're diggin' garden or summat, in wellies and duffle-coat, if a kid walks up you don't tell him to fuck off, you talk to him."

FROM THAT same northern heartland of heavy rock, but very much younger (ages from 15 to 20) come Sheffield combo Def Leppard, already profiled in *NME* as HM's fastest rising stars. Along with the invasion of Afghanistan and the threat of impending nuclear holocaust, the group's appearance as No. 6 New Act in the recent *NME* Readers' poll must rank as one of the more startling developments of the New Year.

With three major tours notched up (supporting Sammy Hagar, AC/DC, and then headlining) and healthy interest in all their product so far — the self-made EP and then the Phonogram singles 'Wasted' and 'Hello America' — Def Leppard's ascent has been perhaps the most spectacular.

The debut album's due out next month, and if it can match the precocious assurance which they display on stage then their future looks secure.

DL's sound has a shinier, more refined aspect than most, relying as much on melodic guitar work and Joe Elliott's high-pitched vocals as on gut-punching bombast. To be bland about it, they're good at what they do. They know it too, and they're not backward in coming forward either. You'll find their views either refreshingly unpretentious or else depressingly limited.

"Let's face it," says Elliott, in his rich Hovis advert accent, "no matter how much a new wave band says 'We're only like the kids', *they'd* be millionaires if they could. I think so anyway."

"We got a review once," Pete Willis the guitarist goes on, "and it said: these lads' music, it's well-delivered but it's not rebellious, not like The Clash. But —ha! — why d'you have to be rebellious? That's what I can't see. It's just music."

Joe: "We just set out to do what we wanted, and it just so happened we were all into heavy rock. We weren't going to play new wave just to get on the bandwagon."

Pete: "We wanted to keep out of London as much as we could, because that's where all the fads and trends were going on, so we thought we'd leave 'em to it. It's stupid the way people have to slag other people off."

Joe: "It's saving face among mates. Like, if an 'eavy metal freak likes a Bobby Goldsboro record he won't go out and buy it. I would. I just like music . . . except for disco, which is just production-line regurgitated shit, and reggae, and this mod stuff."

But what's heavy metal got to offer in the way of progression?

"I think there's a lot more musical ability in heavy rock to begin with, and maybe that's why it can't go forward so much . . . What attracted me to it was the thought of somebody up there and *they know what they're doing.*"

Pete: "And you get a decent *show* when you see a heavy metal band . . . Like, everybody's got problems; if you want to go to a concert and hear about 'life on the dole' then that's up to you but it were never my idea of a show. I like the whole thing about rock bands, travelling in coaches and generally having a good laugh."

Joe: "It's not that we're chicken and scared to do something that hasn't already been done, but as far as I'm concerned there's not a lot more you can do in rock: everything's been cliched. Even the mod revival, that's only digging up music that's older than heavy rock — which can't be dug up anyway because it's always been there, and we're just continuing it.

"There's not a lot anybody can do that's new, you've just got to do it better. I saw a photo of The Clash the other day, what d'you call that guitarist? Oh aye, Mick Jones. 'E had his hair all slicked back — he looked like Humphrey Bogart . . ."

NAMED AFTER a grisly and obsolete instrument of suffering, rather than after the Prime Minister (hmmm, maybe they *are* named after her after all . . .), Iron Maiden could easily turn out to be the cream of the 1980 crop. Troubled in the past by an unsettled line-up, the band rose to prominence through a demo tape adopted by the patrons of Neal Kay's HM disco. Later issued as a one-off EP, 'The Soundhouse Tapes' placed them in the specialist charts and led finally to an EMI deal. With an album on the way, plus a prestigious support spot on the next Judas Priest tour, the band also feature prominently in EMI's 'Metal For Muthas' compilation.

An East End five-piece founded by unassuming ex-draughtsman Steve Harris, Iron Maiden have a charismatic frontman in 20-year-old Paul Di'Anno, an earthy unfussy singer with short hair and a much-mocked fondness for 2-Tone music and fashions. Harris plays bass and Clive Burr drums, while the sound takes shape from the twin guitars of Dave Murray and Dennis Stratton. It's hardly to my tastes, no more than any HM is, but as a live act they're shaping up impressively, and Harris is perhaps entitled to look at their current situation with some satisfaction.

"Starting off, outside of two or three gigs down the East End, nobody wanted to know. I think there was a general feeling it wasn't going to bring the audiences in. But we proved otherwise.

"One record company that we auditioned for," he recalls, "said fine, but cut your hair and change the image. And we said — well, I won't tell you what we said — but no way, y'know, 'cos there's just no point doing something you don't want to. It'd be like getting up there and playing country'n'western or something. That's why I had to get a band together for myself, because there weren't any others doing my kind of stuff.

"Even through the new wave the big established HM bands were still selling out Hammersmith, but it was difficult for the new bands like us to break through. There's been about a three-year gap in heavy bands and that's why people are talking about an HM 'new wave', because they haven't been coming through steadily. The press weren't writing about them so a lot of bands turned to new wave or split up."

But are you really doing anything new, d'you think?

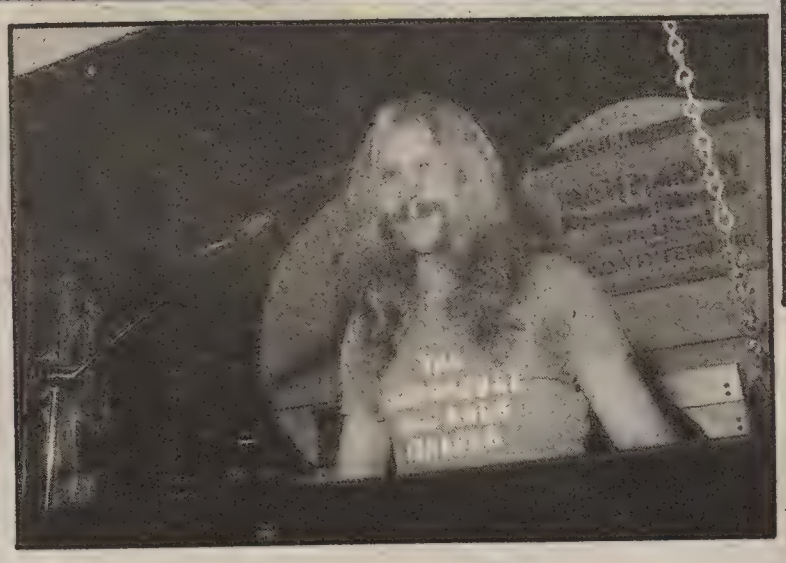
"Well with the new bands, there's a lot more aggression in the numbers and onstage. It's a good thing when you've got bands like us coming up, and snapping at the heels of the bigger bands, if it makes them work harder. It's good for the music."

Mentioning no names, Harris and Dennis Stratton muse on the musicians they've seen develop a talent for leaping on and off passing bandwagons with almost daredevil dexterity: "It's happening now, it happens with every movement. I'm not knocking those guys for doing it, 'cos I know how tough it can be for musicians, but I wouldn't be interested."

Stratton: "With us, it's a case of doing what we're really into. It is a show, but it's not a pose. The music pushes you along; when you're just about to hit a solo and you hear the drummer hit the bass drum, it kicks you up the arse, you close your eyes . . . It's what comes from your heart."

"We play like maniacs. When we hit stage we're like wild dogs . . ."

The audience: left, with pretend guitars; centre, with a cardboard cut-out. Right, HM DJ Neil Kay.



"We had a pair of underpants thrown at us once, and we had one bloke come up and do a strip: We just walked offstage and left him up there."

"FOR BEST RESULTS PLAY LOUD WHEN WRECKED!" bawls the back-sleeve of Samson's first LP 'Survivors', put out last year as a one-off through the independent Laser label. At time of writing the band remain frustrated by the absence of a major deal, but are still building up a reputation as a live act on the strength of support tours with Ian Gillan and Robin Trower.

Founded by a seasoned guitarist called Paul Samson, backed by drummer Thunderstick and bass-player Chris Aylmer, the group has undergone a lot of revision since making the album, with the introduction of frontman Bruce Bruce. They also feature on the 'Metal For Muthas' collection.

A robust, orthodox hard rock band, Samson have attracted a lot of attention through the

The bands: (left to right) Iron Maiden, Def Leppard

e heads-down-no-nonsense-no instruments-mindless-boogie.

impact of their unashamedly over-the-top visuals — and particularly for the antics of rapist-hooded Thunderstick. I met them in a private City of London club. As I arrived, its pinstriped clientele were dispersing to sleep off their 'working lunches' — or was it the man-in-the-mask who put them off? Over to you, Thunderstick . . .

"My evaluation as to why HM has come back the way it has is that it has an amount of fantasy — you tend to get the archetypal rock star, with as many bloody lights as possible, dry ice, what have you, putting themselves on pedestals — and when punk happened it was a complete reversal of that. So now the punters have turned around and said OK, now we want to go back to the glamorous side of it, to be entertained.

"I didn't intend this to be a rapist's mask, but every write-up we got they'd say it was, so I've just accepted it. We're not trying to make any drastic political statements, or any social comment whatsoever . . . But you've got to make a sellable product of the thing, get it across to the public. We concentrate on images because we've got to present a product and say This Is Samson. I've always been into theatrical rock."

Paul Samson, more of a musical nuts-and-bolts man, gets irritated by the conversation's drift: "All this talk about 'what have these bands got to say?' — whatever happened to just going to a gig to enjoy fucking music? I don't know whether I'm an ignorant bastard or what, but I go see a band to get into what they're playing, for enjoyment. People need heroes. Everyday fans aren't interested in political statements."

Bruce Bruce (a university graduate): "But it depends what you call politics. Y'see, I call politics everything, anything you do."

Paul Samson (unimpressed): "Yeah, well that's probably one of the mishaps of going to university."

Thunderstick: "I think I'll have a political piss in a minute."

GIRLSCHOOL are very much the odd men out here, and not just because they're actually women.

Four young London girls playing straightahead heavy rock is unusual in itself, but all the more remarkable when you see how they're taking on this macho bastion simply on their own terms, without pandering to HM's frequently crass stereotyping.

Musically, they're at that end of the heavy metal spectrum — fast, unshowy, economic — which shades into UK Subs-style punk (that grey area where The Damned are accused of being crypto-headbangers and HM purists scorn Motorhead as being punks). They've got a single out now called 'Emergency' which emphasises how arbitrary categories can sometimes be.

Formed by Kim McAuliffe and Di 'Enid' Williams (guitar and bass respectively) who then found drummer Denise Dufort and guitarist Kelly Johnson, they made their vinyl debut with 'Take It All Away' on the independent City label. That brought them to the attention of Motorhead's management, got them signed to Bronze and saw them set off on tour supporting Lemmy & Co themselves (a double bill for which the nearest precedent is maybe Fay Wray and King Kong). Since then they've done another stint with Uriah Heep.

At school, three years ago, they started off with covers of Donny Osmond and Jimi Hendrix — "We just used to bash around on boxes and things at first. There wasn't many girls who wanted to start up a band, they just thought it was mad and silly. We knew a few blokes in bands but they wouldn't take us seriously, they just laughed. It's a bit better now but you still get that attitude.

"People didn't know how to take us. Because we had long hair all the punks thought we were heavy and all the heavy people thought we were punks — unless they think of you as one thing they can't accept you. We're a heavy rock band but we like all sorts of music."

"There was always a few blokes who'd get to the front and start heckling, but they'd usually shut up once you'd got started. It's easier now but they used to come along and get drunk and start pulling leads out — just to see how you'd react 'cos you were a girls' band, to see if you could cope. If you just ignore them, they stop.

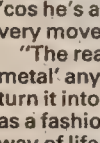
"We had a pair of underpants thrown at us once. And we had one bloke come up and do a strip; we just walked offstage and left him up there!

"We write about anything that affects us; one song might be about sexism, another about something else. We try to steer clear of the usual cliche heavy metal rock lyrics, but not too strong or heavy.

"Another thing with girls is that they're always encouraged to spend their money on clothes and make-up and stuff instead of guitars and equipment. There *will* be a lot more girls playing now. It's good that sometimes when we play a gig girls have come up to us afterwards and said: 'Oh we really wish that we could do that as well' and we say to them: Well, get a friend's guitar or something and bash away on that, and they say 'Oh we couldn't', but some of them say 'Yeah we will' and they probably do.

"It just doesn't occur to them to do it for themselves because they haven't seen other girls doing it, it just doesn't cross your mind. Whereas if there were other girl bands on *Top Of The Pops* or something, that would spark off more bands. Just 'cos we're girls, so what?"

In fact, Girlschool were the only band I spoke to who even began to appreciate the nature of the debate about rock's images of women. To this day, it seems, the men don't know but the little girls understand.



"I WAS gonna push hard rock as hard as I could. I just put my head down like a bull and I started hammering. I realised it was necessary to take on the business, everyone who was in control, and say, 'Look. Don't ignore *me*, man, because I'm gonna be a pest. I'm gonna be a pain in your ass until your listen'. And it worked.

"Between '77 and '79 when punk surged forward, the venues would not listen to rock (Kay's preferred term for HM). No venue in this country wanted to know. That's why the doors of the Soundhouse were open to rock people. That's why the Soundhouse has been such a success — because it stood defiant against the whole country and said 'We don't give a shit what's going on, man. *This* is what's going on here and if it's your bag then you're welcome'. To hell with it, man. We flew the flag and it worked."

In platforms and denim flares, with blonde hair down to his shoulders, Neal Kay is heavy metal's evangelist, its Billy Graham. It's his crusade and his career, and he preaches it with a righteous fervour. Resident DJ at the Soundhouse ("we don't use that word 'discotheque'") for five years, and on numerous HM tours, he's not just a propagandist, but also a dedicated promoter of rising young talents.

The Soundhouse is a pub annexe in Kingsbury, North London, where the faithful gather for what are virtually simulated HM gigs, with Kay's huge sound system and light show taking the place of a band. Strobes flash and the beer flows as heads are banged and fresh air guitars are brandished to the sounds of Rush, AC/DC and, crucially, to the tapes and demos of struggling young groups. Under Kay's benevolent dictatorship, the Soundhouse has become something of a heavy rock shrine.

"Such people as Ted Nugent have actually been here. I've entertained him and many others as well. It used to be a joke: three years ago we'd say 'We've really got there when The Nuge walks in the door' and fuck me he did! Ted Nugent cancelled an *OGWT* to do this place, which really touched me a hell of a lot, 'cos he's a big international star. I was very very moved by that.

"The reason I don't like the term 'heavy metal' any more is that people are trying to turn it into a fashion. I will not have hard rock as a fashion. It's not a five-minute thing. It's a way of life. I see it as an institution. You can't kill something which is not a fashion.

"This is not the sort of music where people come to shake their bums and pick up chicks. They just don't do it. People into rock are sincere music people. It moves their spirit, heart and soul. It's very down to earth. I used to work in clubs in the West End — the disco syndrome — and I just had to get out because it was destroying my head. I can't relate to people like that. Disco people are so much into impressing, the 'look at me I'm so cool' touch. I just don't dig that at all.

"I've starved for my beliefs, man. I've driven furniture vans and fuck knows what, rather than play things I didn't believe in. I just wouldn't do it.

Continues over ➧

, Girlschool, Saxon, Samson.

From previous page

"The one thing that punk did give to the new bands today was energy. I think some of the bigger bands were getting a little lethargic and, yeah, they were getting stuck in a rut. But the new bands weren't influenced by punk as much as by their forefathers musically. They took the energy that punk was putting out and added musicianship, which punk lacked totally.

"We've never had a fight here in five years. We just don't have violence, because people don't come here to pick up chicks or show off. Everyone's united under one cause — music. Full stop. They let their aggression out on the floor. And they all go home satisfied and totally wiped out."

OTHER OUTFITS finding themselves under the 'new wave' banner (a term that's regarded with some derision by Kay and by most of the bands themselves) and worth watching out for include Girl (Don Arden-groomed glam-rockers with crossover potential), Praying Mantis (enthusiastic, improving), Witchfynde (very hairy) as well as Diamond Head, Angel Witch, Sledgehammer and Tygers Of Pan Yang, of whom I've not yet had the pleasure. Nutz and Marseilles are both fairly long-established, but may yet benefit from the current upsurge. And if you're looking for yet more groovy names to conjure with, try Ethel The Frog ("big in Hull") or Toad The Wet Sprocket . . .

In many ways, it's as if the late '70s never happened. The 'New Wave Of Heavy Metal' might be a useful shorthand for one particular crop of bands who've found recognition in the post-punk era, but beyond that limited application the term has little significance. All we're seeing, for better or worse, is the slow reassertion of traditional rock values in an area that's stayed contemptuously oblivious to whatever revolutions or innovations the past few years were supposed to be bringing about.

True, it's striking how many of the new bands adopted some of the strategies of punk — own labels and small independent deals — but always without any corresponding interest in the ethics and ideologies (however ineffective) which characterised that movement. There'll never be a heavy metal Rough Trade. The DIY approach is never seen as more than a necessary tactic of entry into the 'real' business.

The HM bands aren't interested in alternatives, or even in reform. They accept the system as it exists, and they want to get in on it. They value success, and its trappings, and don't see much distinction between 'idealism' and 'hypocrisy'. They're doggedly 'apolitical', and resent suggestions that nothing — not even fun and fantasy — can ever be divorced from the reality which produces it and which it acts back upon.

Musically, allegiances to the old guard remain strong — whether it be to simple Motorhead gross-out, Judas Priest's calculated brutality, or the melodic high-production styles of Styx and Foreigner. Perhaps there is a greater directness, with more emphasis on speed and energy than on endless virtuoso soloing or mystical imagery or pantomime effect (but I get the feeling all these things will creep in) but, frankly, originality just isn't on the agenda. How can it be, when you think heavy rock exists outside of time, perfect, ultimate?

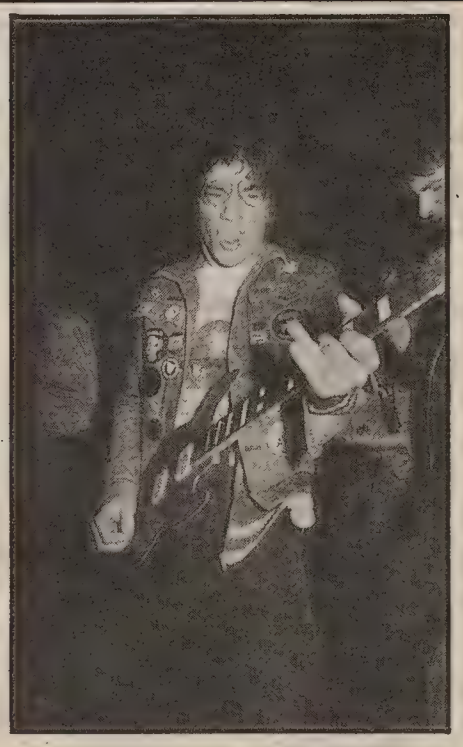
Mostly, I suppose I can take it or leave it. Often, at least played live, HM can suddenly peak into something dynamic and genuinely exciting; but more often it sounds too much like hard work to inspire anything in me. And as for its formularised, cliche-ridden lyrics and imagery, they seem to bear all the hallmarks of a creative imagination that's simply out to lunch.

For this listener, heavy rock lumbered up to the end of its cul-de-sac years ago — out of ideas, stale, all of its assumptions torpedoed by a sharper, cooler, more alert generation of performers (from Bowie, Roxy Music and Bolan to the upheavals of '76 and after) who subverted rock's very mentality, destroying everything that had ever been taken for granted.

And then there's the audience — those poor, much maligned headbanging hordes. Like the bands themselves, they take a defiant pride in unfashionability — occasionally to the point of self-parody.

Invisible guitars are steadily being supplanted by *actual wooden cut-outs*, or even by the real thing!

I've also seen lads stand in huddles of four or five, each miming one particular instrument to form an invisible band. Maybe one day we'll witness the ultimate HM gig: Led Zeppelin at Wembley accompanied by 500 drummers, 500 bassists and 2,000 guitarists . . .



Spot the real guitar. A clue for HM fans: it is not being held by a man.

The essence of HM's appeal is power, and total identification with the hero figure — often giving the impression of an abject surrender of self, quite different from the joyful oblivion that rock'n'roll usually induces.

It's a temporary state of needing to *be* that god-like figure up on high, the male adolescent's vicarious experiencing of a sense of control so remote from his actual life, and the bolstered self-confidence of tribal belonging.

Hence the ritualised dances of self-abandon, the invisible guitars, the ruthless HM merchandising (with what cash he's got left after the albums and tickets, the kid obligingly pays to turn himself into a walking promotional collage of scarves, badges, patches and T-shirts), the fetish of volume, the brief release from the social difficulties posed by style and sex, the obsession with conquest and mastery, the ceremonial group-triumphs of fantasised machismo.

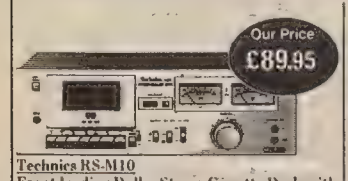
HM is *not* about idiots and idiocy — it's about the temporary separation of intelligence and music, and the sudden electric contact of music with the hopes and fears that lie underneath, unexpressed.

The rest (thank you, God) is silence.

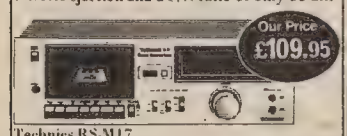
Buy Technics Hi-Fi

—with a lot of help from Cavendish

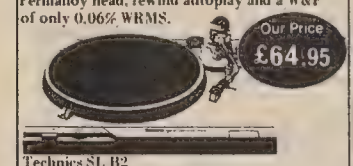
For one month only, Cavendish Sales are offering a whole range of Technics Hi-Fi at tremendous savings. Come and test these and all the other Technics products on our comparators.



Technics RS-M10
Front loading Dolby Stereo Cassette Deck with Super Permalloy recording and playback head, normal/fe/Cr/Cr tape facility, oil-damped cassette ejection and a S/N ratio of only 66 dB.

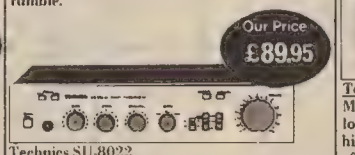


Technics RS-M17
Another fine machine from the Dolby Cassette Deck range, featuring flouresecent bar graph peak meters for precision recording level, 3-position tape selector, reliable Super Permalloy head, rewind autoplay and a W&F of only 0.06% WRMS.

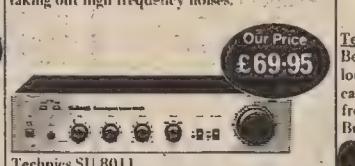


Technics SL B2
Tremendous value belt-drive turntable with 'S' shaped gimbal suspension tonearm complete with cartridge, auto return and a low W&F rating.

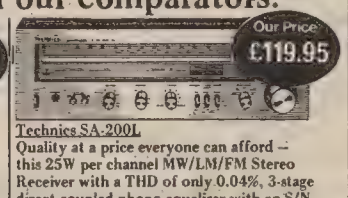
Technics SLD2
Your chance to buy the famous SLD2 direct drive, semi-automatic turntable at a super price. The quality is so good it virtually illuminates wow, flutter and rumble.



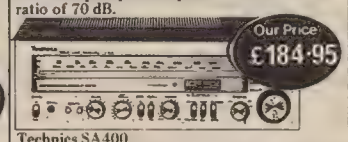
Technics SU-8022
Stereo Amplifier giving 35W per channel, subsonic filter switch for eliminating ultra-low frequency noises and high filter switch for taking out high frequency noises.



Technics SU 8011
Stereo Amplifier giving 25W per channel from 20-20,000 Hz with only 0.08% THD and an S/N ratio of 80 dB. Pairs beautifully with the ST 8011L Tuner.



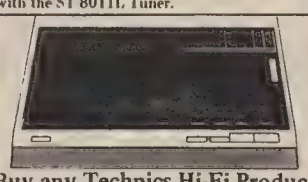
Technics SA-200L
Quality at a price everyone can afford — this 25W per channel MW/LM/FM Stereo Receiver with a THD of only 0.04%, 3-stage direct coupled phono equaliser with an S/N ratio of 70 dB.



Technics SA400
Magnificent AM/FM Stereo Receiver featuring low distortion current mirror circuitry, high/low filter 45W per channel output, a THD of only 0.04%.

Technics SB-F1
Beautiful loudspeaker system capable of handling 60W with an excellent frequency response of 50 to 20,000 Hz. Built to

Win a Technics SL10 Linear Tracking Turntable worth £330.



Buy any Technics Hi-Fi Product during our promotion and you automatically qualify to enter our Competition.

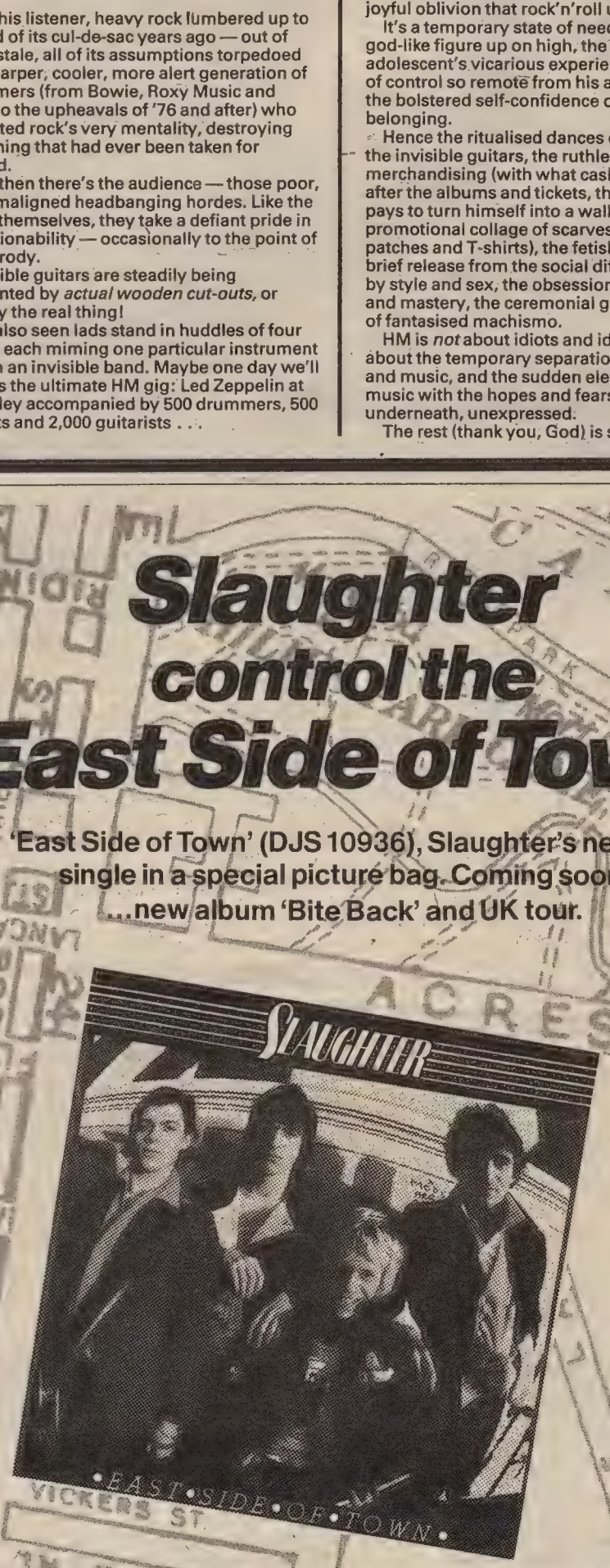
Cavendish Sales
CASSETTE CENTRE

317 WHITECHAPEL RD., LONDON E1
HI-FI CENTRE just 2 mins.
Whitechapel Underground Stn.
279-283 WHITECHAPEL RD., LONDON E1
CASSETTE CENTRE
Next to Whitechapel Underground Stn.
Tel: 01-247 3453/4/5-2157 24 Hour Answer Service
Access & Barclaycard accepted with pleasure

Cavendish
GUARANTEE of SERVICE
*2 MODERN STORES
*OVER 1000 ITEMS TO CHOOSE FROM
*PROFESSIONAL ADVICE *BEST PRODUCTS
AT PRICES WHICH ARE HARD TO BEAT

Slaughter control the East Side of Town.

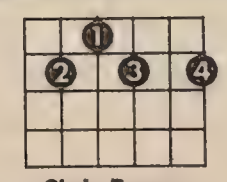
'East Side of Town' (DJS 10936), Slaughter's new single in a special picture bag. Coming soon ...new album 'Bite Back' and UK tour.

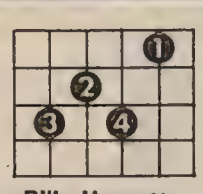


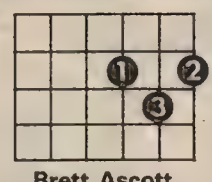
DJM Records Ltd, James House, 5 Theobalds Road, London WC1X 8SE.

The Chords that just wouldn't fade away

Martin Mason


Chris Pope


Billy Hassett


Brett Ascott

Have The Chords got the bottle to survive when the mods march on? Adrian Thrills finds Billy H's boys don't cry over spilt milk . . .

A BITTERLY cold Saturday night in Soho.

The Chords are playing the Marquee for the second night running and a parka-clad queue stretches loafer-to-loafer along the Wardour Street pavement, tailing off towards The Ship where some skinheads have just been shown the door for, well, nothing more than being skinheads, or so it seems.

There is a sense of apprehension, particularly at the club doors where the keenest have staked out their territorial claims at the head of the file. Tickets are clutched in anticipation of the House Full signs that will go up later on.

But the charged-up atmosphere that hangs in the air above the queue outside is misleading.

Scratch beneath the surface excitement and the spirits of most mods are flagging fast. Disillusionment is widespread. As a cohesive youth movement, lacking the clearer focus and sometime moral muscle of punk, mod is already all but finished. And the mods themselves know it.

Inside the Marquee, Brian Betteridge, former vocalist with Back To Zero, one of the earliest of the new mod bands, reflects on the ragbag of contradictions and the sense of anticlimax.

"Most of the same old faces who were at the mod gigs last year still go along to a gig like this. But it's like nostalgia, isn't it? They want to re-create the feel of last summer, but it's just not the same now."

Back To Zero split up last month after less than a year as a working band.

The *Maximum Speed* fanzine team, who always had a much clearer perspective on the new mod than the music press, have also called it a day. The latest issue (number ten) of *Max Speed* is to be the last.

As Goffa, one of the three-strong Enfield editorial team, puts it: "Last spring, you felt that you just couldn't afford to miss a gig. I went to about 25 gigs a month then. You just can't get as excited about it now."

And that is as concise a summary of mod's current standing as you are likely to get. This time last year, the best of the early mod bands had a raw freshness about them that was comparable with the early days of punk. 'Now It's Gone', the first Chords single, was all too apt an obituary.

But where does all this leave The Chords themselves? Generally looked upon as one of the prime initiators of the movement, they could sink back into oblivion with it. I reckon not, though, and I can think of at least three valid reasons why.

The first is the band's excellent 'Maybe Tomorrow' single, a record which has deservedly brought them Top 40 status and even a *TOTP* appearance with only their second release.

The second is their live form. On the Marquee stage they are no less blistering a live group than when I first saw them at the Wellington in Waterloo some ten months ago. But to that energy, they have welded control and structure in the shape of guitarist Chris Pope's increasingly sensitive and mature songwriting.

The third reason to be confident that The Chords can step over mod's decaying carcass is their own attitude. They share the dismay at the commercialisation of mod off the field and the lack of musical originality on it. But their disillusionment is tempered with hope and a confidence in their own ability.

In their publicist's office, no more than a stone's throw away from the Marquee, The Chords grasp for the words that convey exactly where mod went wrong.

"IT DIDN'T have the time to grow at the roots the way that punk did," asserts the Deptford band's blond vocalist Billy Hassett.

"At first it was just happening in a few pubs like the Wellington in Waterloo and the next moment a whole film came out about it! Then you suddenly had everyone rushing out to buy their Fred Perry and The Who, these big gods, telling us what we all had to wear."

Hassett is referring to the range of mod fashions marketed, with The Who as their main selling point, to coincide with the release of *Quadrophenia.*

"I mean, The Who were there at the beginning," he continues in sarcastic, mocking tones. "The Who know what it's all about, man. They know what we've all got to wear. That was the pain of the whole fashion part of mod. We like the image but not the mass produced ones, like the target on the back of your parka and your 'I'm A Mod' T-shirts."

Ian Page and Secret Affair, of course, were others who blew the fashion aspect of mod out of all proportion. Page grandly saw the mods as 'suited subversives' who, by going to work in their 'glory boy' three-button mohair suits, were in fact sticking two fingers up at the unsuspecting boss. The self-deception and conceit is laughable. The Chords concur that Page, for all his hot air, was a destructive factor in mod's decline.

"He was so contrived," says dapper bassist Martin Mason. "Like calling his fans glory boys instead of mods so he could have his own little niche of fans. I really like their music but I can't stick the way they go on about the time for action and all that."

"The way they have everything planned is pathetic," adds Hassett. "It's as if he sat down doing his homework, planning everything. I suppose he's got a good way of saying things to get publicity but we'd never go out and say that we're the new leaders the way that he has tried to do."

Quite the opposite in fact. Of all the bands associated with mod, The Chords are remarkable for having gone out of their way to avoid being classed as 'part of the movement'. Last summer, for example, while everyone else was tripping over his tassles trying to jump on the March Of The Mods tour bandwagon, The Chords were gigging with The Undertones. It is not a move they regret either, as Hassett reiterates.

"We could have stepped forward for mod at the time when there was that publicity around the time of *Quadrophenia,* but we didn't want any of that. We weren't prepared to do that and we got slagged off by a lot of mods for it. There was that whole Anti-Chords Campaign bit and everything.

"But I never looked on mod as a movement anyway. It was other people who always said that it was a movement. We've always stood for The Chords as opposed to a mod movement to take on the world."

The others — guitarist Pope, bassist Mason and drummer Brett 'Buddy' Ascott — have similarly mixed feelings. Chris Pope, the backseat driving force behind the band — at least a Brian James if not yet quite a Jerry Dammers — has always urged The Chords outside the constrictions imposed by mod, and his newer songs bear out these intentions.

"We never wanted to be a revivalist band playing purely '60s numbers. We've always wanted to go forward. A lot of the new mod bands. . . they're not exactly jumping on the bandwagon, but they're just trying to get too much into the '60s feel."

Martin Mason, however, feels a need to defend mod in the light of

■ *Continues over*

The Chords

From previous page

the current ska upsurge and the continual snipes of the music press.

"It annoys me that most of the journalists who slagged off mod are the same ones that are now going overboard about ska. That's more revivalist than mod. The ska groups are more guilty of all the things that mod had been accused of. . . revivalism, cover versions, fashion consciousness and fun. I'm not slagging ska but I don't see why it has been so acclaimed."

Outbursts like that stem more from sour grapes than anything else, though sour is the last thing The Chords should be at this juncture. Even if they have yet to emulate the success of the 2-Tone triumvirate of The Specials, Madness and The Selecter.

THE CHORDS have come a fair way since their humble South-East London beginnings, where schoolmates Billy and Martin asked Chris Pope, then in the middle of an A-Level course, to join their then un-named band. In those days of "feeling really privileged if you got to play a friend's party" it was almost impossible to get live work.

Acutely aware that the only way to improve was by gigging, they put a deposit down on their own PA and eventually secured their first proper gig at the Deptford Arms in March. By this time, drummer Buddy, so-called because of his inability to sound like his drumming hero Buddy Miles, had been called in on the skins.

From there on, fuelled by the nascent mod revival, things started to accelerate. "The whole scene came together really quickly," remembers Billy. "Clubs started opening and pubs that would never have dreamed of putting on bands suddenly started putting on gigs. The Wellington had never put on a rock gig before we played there. That was great."

But as mod, somewhat shakily, took off, so The Chords began a frustrating series of false starts, disappointments and bad moves. There was the well-documented flirtation with Jimmy Pursey's JP Records set-up, a protracted signing saga with their current label Polydor, an abysmal debut single and finally 'Maybe Tomorrow', a symbol of their new-found strength rising like a Phoenix from the ashes.

The Chords now admit that things happened too fast for them at first.

They were totally unprepared, for instance, for some of the support gigs that mod landed them. They were playing with The Jam at the Rainbow and The Undertones at the Lyceum before they were even ready for the Marquee. And it showed.

If nothing else, it is a sign of their remarkable resilience that they are still going strong.

"We were a bit paranoid about the fact that we were unprepared for some of the early gigs," sums up Buddy. "We didn't even know each other properly then. Now that we've lived with each other for a year, everything is a lot clearer.

"It's different now. We hated each other then. . . we still hate each other now. But now we know why!"

Another reason for their recent change in fortune lay in a bout of apparent inactivity towards the end of last year. They spent a couple of months flitting in and out of the studio with producer Andy Arthurs and, as Billy succinctly puts it, "got our shit together, man". Chris Pope, meanwhile, came up with half-a-dozen new songs better than just about anything else in the band's repertoire and The Chords were set.

Since then, a debut album has been completed and should be in the shops as soon as the band can come up with a sufficiently un-cliched, un-mod-like title.

"It's a progression of sorts," says Billy tentatively of the LP. "But we haven't gone out and bought ourselves keyboards or anything else. The songs are more mature, the lyrics better by far but they're not over the top. It's not Pink Floyd or anything like that."

Nor is it The Who's greatest riffs ad infinitum.

"The whole idea of a lot of mod is just a revival. It's like watching a bunch of Teddy Boys going down the road: you just think 'what a bunch of prats'. Old men. But it's the same with mod really. Shouldn't we be looking forward rather than back?"

The first three correct answers do not win target T-shirts.

THE BROUGHTONS
THE ALBUM
'PARLEZ VOUS ENGLISH'
THE SINGLE
ALL I WANT TO BE
THE TOUR
SPECIAL GUESTS OF GILLAN

March
1st AYLESBURY, Friars
2nd SOUTHAMPTON Gaumont,
3rd GLASGOW, Apollo
5th EDINBURGH, Usher Hall
6th NEWCASTLE, City Hall
7th LIVERPOOL, Empire
8th MANCHESTER, Apollo
9th BIRMINGHAM, Odeon
10th LONDON, Rainbow

ON EMI RECORDS AND TAPES

LAUNCH YOURSELF INTO THE BUSINESS ORBIT

Do you believe you could be a flyer?

Prepare yourself for a promising career in business by beginning your countdown with: **BA (HONS) BUSINESS STUDIES.** This 4 year 'sandwich' course equips you with both knowledge and methods needed in the analysis and solution of business problems. It also allows you to specialize in one of three major business functions'— **Marketing, Personnel or Finance and Accounting** — and provides you with a whole year's **practical experience** in industry before you graduate. To start you normally need 2 A levels and mathematics at O level or alternative equivalent qualifications, but applicants without these qualifications will be considered.

HND BUSINESS STUDIES - a 2 year full time or a 3 year sandwich course. To start you need 1 A level. **ACCOUNTANCY FOUNDATION COURSE** - a 1 year full time course. To start you need 2 A levels.

For details contact Judie Philip

HULL COLLEGE OF HIGHER EDUCATION
Dept 285 FREEPOST, HULL HU6 7BR
Tel. (0482) 41451 during office hours on weekdays
No stamp required

WATCH OUT THE CROOKS ARE JUST RELEASED
DEBUT ALBUM
BLUP 5002

ALBUMS

Jake Burns looks for another stake to impale himself on. Pic: Chris Horler.

STIFF LITTLE FINGERS

Breaking out of barbed wire love

STIFF LITTLE FINGERS
Nobody's Heroes *(Chrysalis)*

I CAN scarcely credit that it's a full 12 months since the release of 'Inflammable Material', that astonishingly strong first album by Stiff Little Fingers, so resoundingly does the impact of its brash impassioned outburst still ring in the ears. Within an instant it smashed all suspicion that the young Belfast band had merely been adopting the surface style of terrorist turmoil (its barbed wire imagery would fit punk chic like a dream) to conceal a lack of substance; in fact there was a commitment and vision to match the vividness of the 'local colour' absolutely.

But that *was* 12 months ago, 12 months that have seen Stiff Little Fingers establish themselves as another successful act in the rock'n'roll circus and so, inevitably, become more distant from the situation which ignited and hurled them on their headlong flight.

Where 'Inflammable Material' was a frenzied expression of breathless escape, an outpouring of fresh energy mingled with stale disgust, 'Nobody's Heroes' catches the band in a phase of growing self-awareness: still running, but allowing themselves a glance at how far they've come; still militant, but coming to terms with the realisation that like patriotism, anger isn't enough — foul realities require understanding as well as that; still in the realm of the political, but trying to deal sometimes with the more purely personal also.

Above all, they seem to be trying not to repeat themselves — realising that each repetition grows necessarily more hollow than the last — to spare us the sad spectacle of shellshock rock degenerating into agit-pop.

The lyrical diversification on this album is reinforced by a certain broadening of musical horizons too — not too pronounced as yet, but the signs are there. Not surprisingly, therefore, 'Nobody's Heroes' is not an album to match the sheer obsessive and single-minded thrust and attack of its predecessor — because that stage is past and rather than be content to mimic it, SLF sound determined to develop.

It's not a perfect record in any sense, but it's a hell of a good one. The twin guitars of Jake Burns and Henry Cluney, with the powerful back-up of bassist Ali McMordie and new(ish) drummer Jim Reilly, still mesh to form a rock'n'roll unit of deadly effectiveness, full of demonic momentum and ever-present inventiveness.

The harsh rasp of Burn's voice gives everything that cutting edge which, tethered to the urgency of the songs, makes complacency impossible; there's no comfortable way of accommodating this music, only outright rejection or complete acceptance. Which is exactly the way things should be.

KICKING OFF with 'Gotta Getaway', a forceful assertion of independence and purpose, the band cartwheels through 'Wait And See', which is a sort of proudly defiant potted history of the group coupled with fond farewells to the original drummer Brian Faloon.

'Fly The Flag' pours withering scorn over the reawakened rat-race mentality that's being stridently proclaimed as our economic and moral salvation, and to hell with those who can't keep up.

'At The Edge' is another reminiscence about the teenage impulse to strike out for unknown freedoms, not the most novel theme for a song but breathing a fierce authenticity from every note all the same.

Side one closes with 'Nobody's Hero' itself — a slightly defensive piece of self-justification (prompted, one suspects, by a review of last year's Lyceum show) to the effect that Burns emphatically rejects stardom and neither, by the same token, can he take responsibility for righting wrongs beyond his control. Talk of heroes, he's saying, whether admiring or accusing, only distracts from the real problem: our inaction and passiveness.

'Bloody Dub' opens the second side and being an instrumental, its title could look at first like the gratuitous use of the vocabulary of tragedy simply for cheap effect. It isn't. 'Bloody Dub' is far better than a throwaway reggae work-out; the best exposition yet of the band's potential, it's an expressive and almost shockingly evocative piece of work. Shattering glass and grating guitar drive the message home as well as any words could ever do.

The album's most surprising inclusion, however, comes in the form of a cover version: The Specials' 'Doesn't Make It All Right'. Given SLF's concern with bigotry in all its different manifestations, the lyrics follow on logically, and it's not their first excursion into a reggae-based song either (the last LP had Marley's 'Johnny Was'); but the band's frantic approach works against the restraint and simplicity inherent in the song, and it compares unfavourably with the original.

'I Don't Like You' is just a semi-serious stream of vindictive invective, rather on the lines of Cooper Clarke's 'Twat' *("If a thought came into your head / It would die of loneliness . . . You don't entertain ideas / You simply bore them")* and 'No Change' continues to explore the personal aspects of the band's present situation as it relates to the lives they've left behind.

'Tin Soldiers' finishes the side on a more stirring note, a bitter tirade for recruiting sergeants everywhere and typical of the Fingers' razor sharp whirlwind of noise.

Most of the words are again contributed by manager/journalist Gordon Ogilvie, as direct and concise as the music which brings them into life. Stiff Little Fingers might be nobody's heroes, but they're still worth anybody's time. Don't hang around.

Paul Du Noyer

J. R. Ewing, don't take your love to town

KENNY ROGERS
Kenny *(Liberty/United)*

YOU'VE got to hand it to Kenny Rogers — an ageing MOR hack he may be, but how many young bands could take a ballad about gang-bangs, revenge and ultra-violence to the top of the charts and not get banned for their trouble, let alone come up smelling pure and righteous enough for any convent juke box?

'Coward Of The County', which may for better or worse be considered this album's crowning glory, is in the tradition of previous Rogers singles like 'Lucille' and 'Ruby Don't Take Your Love To Town': everyday tales of lust, betrayal and bloodshed in middle America's silent majority. Here, on tracks such as 'One Man's Woman' *("She's one man's bride and one man's on the side / She wonders why it takes two men to keep her satisfied")* and 'Old Folks' (I'll spare you) he achieves the sort of maudlin gloopiness which gives country music a bad name.

Elsewhere all is warm and syrupy and comfortable, late night easy listening aimed — I'd guess — mainly at middle-aged women. He doesn't have a voice so much as a mellow growl, and relies heavily on the lush arrangements and immaculate Nashville backing, the desired effect being of romantic intimacy : tough, mature and rugged, but just a big softie at heart.

Dallas fans should love it. Others are advised to avoid it at all costs.

Paul Du Noyer

ORCHESTRAL MANOEUVRES

Very Paul Humphreys, very Andy McCluskey

ORCHESTRAL MANOEUVRES IN THE DARK
Orchestral Manoeuvres In The Dark *(DinDisc)*

WHEN THE very wonderful Orch Man reach the Top 15 with their latest single 'Red Frame / White Light' people will say very Gary Numan, very John Foxx and they will be wrong.

Not least because Orch Man don't use the clean 'futuristic' sound of electronics as an excuse to parade the kind of diluted SF affectations which with Foxx and Numan come over like dehydrated post-Doc Smith / Ballard nursery rhyme scare stuff.

Orch Man use words for whimsicality, in a style reminiscent of the charming but at the same time provocative technique of Eno's first three solo song LPs. They also *sing* these words — sometimes as nonsensically and indifferently as Eno, more often soulfully and militantly — rather than intone them. One more thing — Orch Man assemble their electronic sounds and effects more intricately and impudently than either Numan (especially) or Foxx.

Those people who are getting high and mighty about all this thrilling, electronically transformed pop seem to be the same people who say Simple Minds are very Magazine are very Roxy Music — who are usually those who are getting caught up something rotten in the ska, R&B, etc farce. Amidst all that bland regurgitation, the electronic activity is one of the few things worth getting excited about. Give me comic, restless, pioneering simplifications and / or refurbishings of Kraftwerk, Eno, Hamill, Ferry, Sparks, Bolan, Can, etc any day over all the good-time, old-fashioned R'n'R dogma-rot everywhere else. You can't help laughing at all those people who *still* can't shake off those dead ideas of what rock is and isn't, of what it can be and can't be.

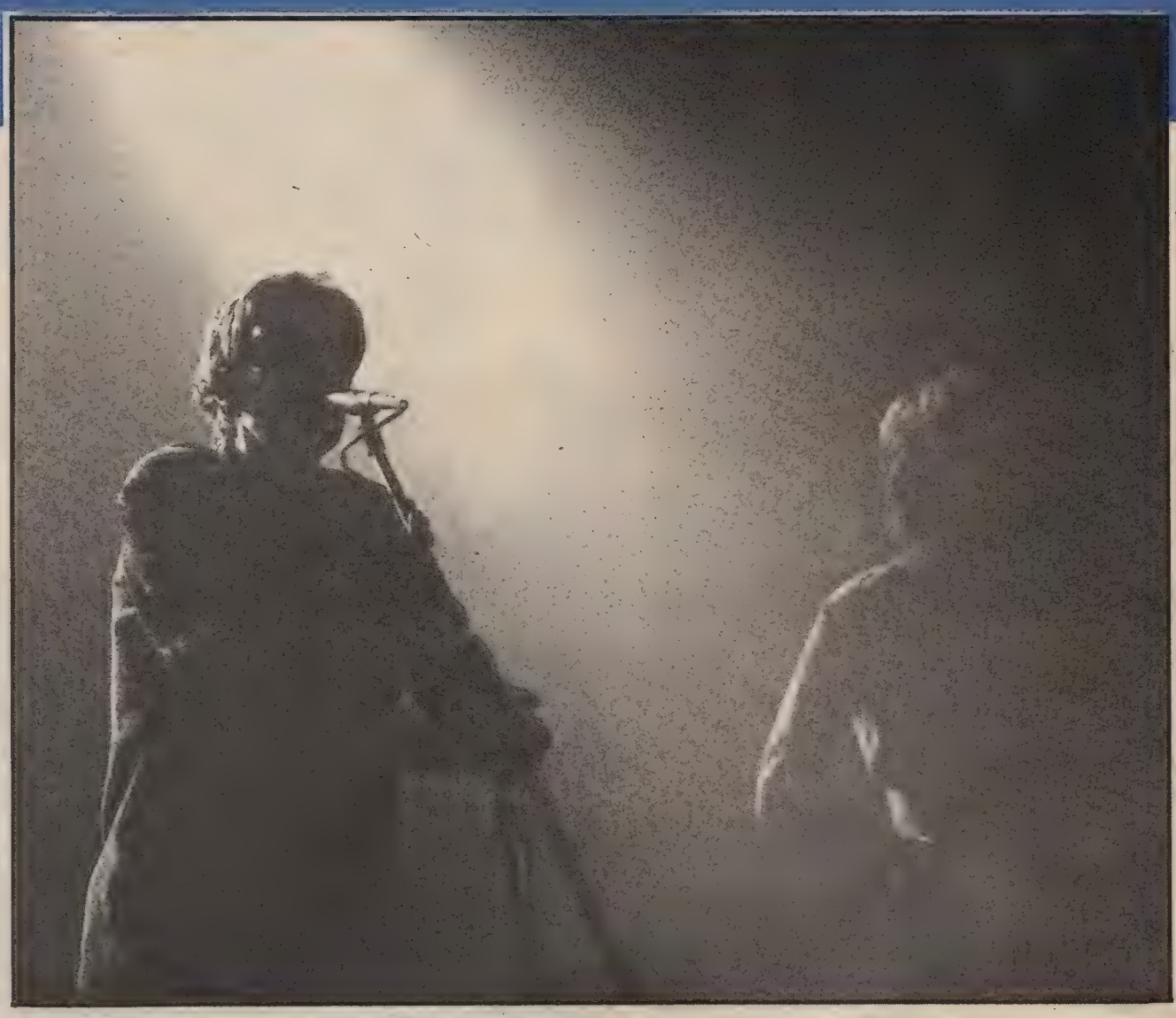
Orch Man's debut LP is one of the best of the year — as much fun as Foxx's, as tangential as the Lizards', as brisk and active as Dennis Bovell's new wide-awake dub LP — and is the most temperamental, defiantly inventive contemporary LP since Simple Minds' classic 'Real To Real Cacaphony'.

As with the Minds, Orch Man make music of turmoil that is convincing science fiction, that doesn't feyly dabble with grave future worlds or technological expectation or unrestrained fantasy. Any alienation and dissatisfaction is implicit; there's always a vague sense of tension and melancholy, even innocence (*very* un-R'n'R) and the songs' content is based on tricks of mind, warped perceptions, obsessions: comments not about reality, future, technology, hardware, but fragmented reactions to the effects, absurdities, pleasures and pressures of such things.

Orch Man are not concerned with establishing and extending the myths confined within rock'n'roll culture, and do not confine themselves to the age-old standard rock contexts. The LP works well as a cumulative effect, gradually revealing how much Orch Man can do with their vivacious electronic sensibility, how fine and different their melodies can be, how detailed and distinctive their song structures. It's much more varied and surprising, often exhilarating and always captivating, than dissenters claim this stuff can be — or allow it to be.

The LP was recorded at their

Continues over



Standing in the shadows of peace and love: Butler Rep and Furry phantom. Pic: David Corio.

PSYCHEDELIC FURS

Locking the doors of perception

THE PSYCHEDELIC FURS
The Psychedelic Furs *(CBS)*

WE'VE been led to expect something special from the first album by The Psychedelic Furs.

As I understand it, '60s psychedelia — when it wasn't whimsically silly — was an acid-based stripping of the protective layers of the psyche, and rested on the premise that cathartic self-discovery would lead to greater wisdom.

But track after track, wave after wave of heavy, glossy, fluid sound suffers the same disability: it can't cut; it doesn't alter or enlarge perception.

Side one starts with a long, light stream of thin, subtle noise that slides into a hollow thunder of percussion with the primal impact of live drumming rolling round a huge hall. But the opening cry of 'India' isn't revelationary — it's flat. And the entire album is dogged by the same series of shallow disappointments.

The title 'Imitation Of Christ' suggests a tangle of concepts and contradictions that are ripe for emotive exploration. But the track conveys merely weak majesty, gentle melancholy and contains some too trite observations: *"Jesus was a woman too / He loves like all of me and you."*

'Sister Europe' has an atmospheric blend of drifting sax, sour-sweet guitar, a tamed jungle of percussion and the repeated line *"Sister of mine"* that implies it's aiming at desolate, inchoate desire. Instead it achieves the exotic, mannered glamour of a '20s *the-dansant*.

The album's lyrics are an uneasy amalgam of the abstract and specific and, I suspect, are supposed to be surreal. But they lack the floating violence, the shocking exposure of submerged truth that truly stuns. And the problem is compounded by Butler Rep's flat rant, a deadpan delivery that smacks of petty indulgence rather than irrevocably damned decadence.

Thus 'The Fall' has stirring rhythmic stabs of drums, bass, guitar, thick, searing sax and finely phrased vocals. But what are they saying? *"Marry me and be my wife / You can have me all your life . . . I am you and you are me / Tie me down and we'll be free."* Taken at face value this is facile. And neither verbally or vocally is it incisive enough for satire.

The most successful numbers are lush, posh, pumping, luxurious punk. If that sounds silly, try playing 'Pulse' or 'India' after 'Pretty Vacant'; the structure — not the content, intent or intrinsic importance — is the same. And on top of this dense, deluxe, often attractive instrumentation are words like *"In the eastern carpet store / He is made of dreams / Put his picture on the wall / Just where the mirror gleams."*

The best song is still the first single. Lyrically 'We Love You' confines itself to mild sarcasm; musically it has a headier, less inhibited instrumental exhilaration and less contrived, self-important pretensions.

But if you bought the singles, you'll have already heard three out of nine tracks on this record. Although it retails at £3.99, in more ways than one The Psychedelic Furs' album is not quite such a bargain as it first appears.

Lynn Hanna

MIKE WESTBROOK ORCHESTRA
Metropolis; Citadel/Room 315 *(RCA)*

EXTRA luncheon vouchers to RCA for reissuing these two Westbrook albums as a double. Dating from 1971 and '75, each is an enterprising furrow through a neglected field.

'Metropolis' is a suitably colossal work for 23 musicians, thinly structured around collective improvisations by small groups drawn from the orchestra and routine solo excursions. Some of the contrasts are rather too obvious, such as Ray Warleigh's pastoral flute on 'III', the inevitable calm after the preceding chaotic blasting; and few of the soloists leave an indelible stamp, even though they comprise an all-star aggregation of British mainstreamers. George Khan's agonised tenor on 'VI' sounds weirdly out of place and smacks of a manufactured passion.

The impact of some fine passages is ultimately dissipated by the sheer size and length (53 minutes). Maybe Westbrook felt obliged to get his money's worth, but the grooves end up gorged.

Far superior is 'Citadel/Room 315'; in fact it's something of a forgotten masterpiece. Writing for a big band in a post-Coleman jazz environment is a rum undertaking, but by tailoring his resources to a specific soloist (reedman John Surman) and indulging his penchant for universal borrowings with a boyish bravado, Westbrook produces a unified work which flares with confidence.

The sequencing on the first side — 'Construction', bursting funk and tumultuous echoplex soprano from Surman, the Latin cheek of 'Pistache' and sumptuous theme of 'View From The Drawbridge' — unfolds with an inevitability which defies the tombola juxtapositions. Surman is equal to the star billing, the eggshell delicacy of the soprano on 'Tender Love' contrasting with the bluff baritone elsewhere. Altogether a genre classic.

Richard Cook

VARIOUS ARTISTS
Aural Wax *(Aura)*

ANNETTE PEACOCK and Alex Chilton — now there's a right pair of cults for you — account for a good half of this Aura Records sampler, whilst such diverse luminaries as Allan Clarke (of The Hollies) and The Soft Boys, Trapeze and Ian North provide the other, not-so-good half. It's an odd assortment, but as promotional compilations go, this one goes as far as most, and farther than many.

Allan Clarke's offering is the title track from his solo album 'I Wasn't Born Yesterday' (something of an understatement, surely), a competent romp through the orthodox rock idiom without a great deal to commend it or to mark it apart from the million other superfluous solo albums around.

Ian North is what Americans tend to call "a new wave rocker", represented here by two slices of his Anglophilic energy-pop blast and bluster. Not nice.

Trapeze contribute a tolerable slab of solid thumping boogie called 'Don't Ask Me How I Know' and, from their 'Can Of Bees' LP, the clever dick Soft Boys supply 'Have A Heart Betty' and 'Rock'n'Roll Toilet', fairly enjoyable examples of that band's smirky, quirky brand of surreal pop music.

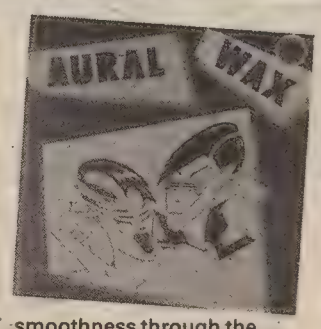
So far so so. 'Aural Wax' really only comes into its own with the three tracks apiece by Chilton and Peacock. More exactly, there are two things from Alex Chilton's 'Like Flies On Sherbert' album ('Boogie Shoes' and 'Hey; Little Child') and 'Kizza Me' from the third Bit Star collection — diamonds each and all, gorgeous and thoughtful rock at its best. Find out more.

Annette Peacock, meanwhile, slides with thoroughly seductive smoothness through the weirdest version of Elvis' 'Don't Be Cruel' (off 'X-Dreams') you ever heard, and then 'Love's Out To Lunch' and 'The Succubus', both from her 'Perfect Release' set. With stuff this good, you don't want to be messing round with samplers though, do you?

Paul Du Noyer

SISTER SLEDGE

Running on empty — but still running . . .



SISTER SLEDGE
Love Somebody Today *(Atlantic)*

RUMOUR has it the Chic Organisation is over the hill. Rumour is premature.

Most of the eight new Edwards & Rodgers songs on 'Love Somebody Today' offer no more than minor variations on already major themes, but what else did you expect? An intricate aural tapestry woven by kotos, zithers and nose-flutes? A programme of Balinese gamelans? A formula, especially a commercially and aesthetically one, is a formula —and how thin this one's wearing depends on you.

All the same, E&R commit two *faux pas* here of which I wouldn't have thought them capable, say, six months ago. Neither 'Easy Street', a peremptory rags to riches recollection, nor 'Let's Go On Vacation', an absurd paean to California at the expense of Philadelphia, suite Sister Sledge at all. Both are self-evidently Chic songs (songs to be sung but not *sung*), and the four Sledges' breathy, hectoring vocal style is wasted on such smug, self-conscious and / or self-congratulatory material.

Elsewhere the ground is firmer, the sky higher. The excellent recent single, 'Got To Love Somebody', that bustling sax the rose on its R&B trellis, gains much from being allowed to run to full length — and if lines like *"Tired of movies all by myself / I'm sure you folks know what I mean / My time has come / I need someone to share my popcorn and jelly beans"* don't charm you, then snakes never will.

Lyrical encouragement and *double entendre* for the upwardly mobile executive listener (but so throwaway it can't possibly hurt), 'Reach Your Peak' restates the workout principle at the start of side two, a synthesiser burbling around the riff and strings, then horns, suddenly scooping through the rhythmic undergrowth: a slick trick, but a good one.

'How To Love' is all menthol and mood, strings phased across the widescreen, and — gosh — the lyrics really *mean* something, actually describe a state of mind and soul; E&R's pithy way with the word should not be underrated.

'I'm A Good Girl', equally luminous, and 'You Fooled Around', equally affecting, both songs of innocence and experience, are note-purrfect, one spun on delicate piano and shaker counterpoint, the other on Rodgers' insistent chords.

'Pretty Baby' is listed last, but signals something new. Unexpectedly tense, Rodgers' guitar harrying a resonant, metallic figure, the song reveals the maternal sacrifice that has made a socialite's success possible. A rare glimpse behind the silk screen and further proof of how pliable the foursquare becomes in the hands of bassist Edwards and drummer Tony Thompson.

Rumour has it the Chic Organisation is running on empty. Rumour is wrong.

Angus MacKinnon

. . . Very Orchestral Manoeuvres In The Dark

From previous page

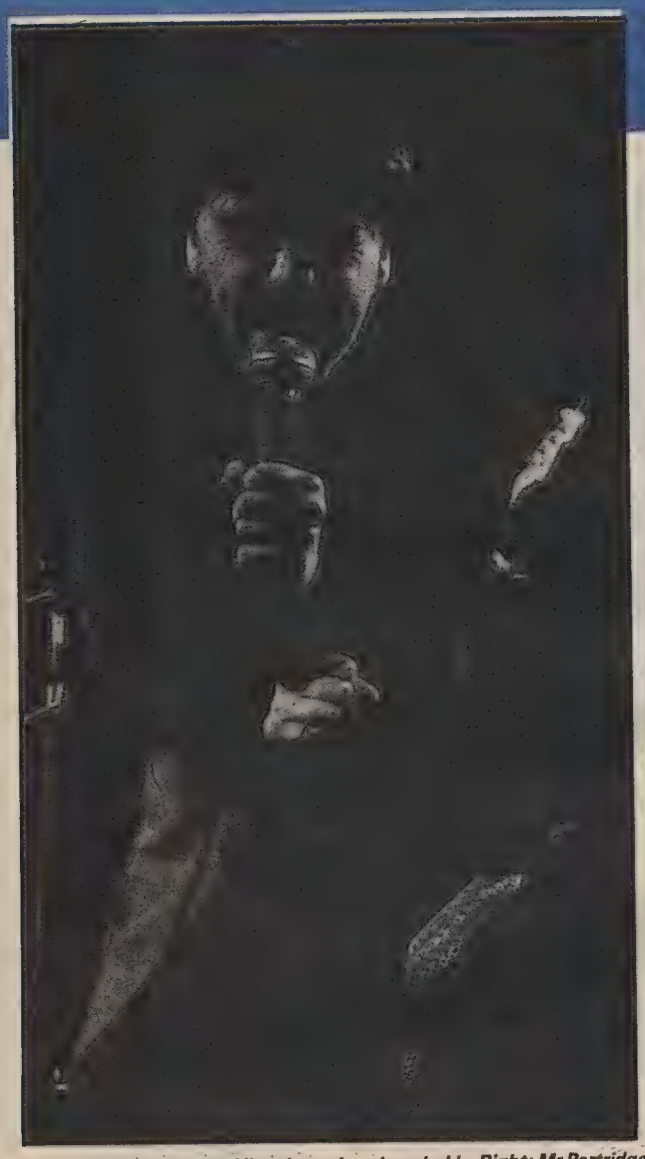
own expensively furnished Gramophone Suite studio in Liverpool, and produced by the group, Paul Humphries and Andy McCluskey, with Chester Valentino. Humphreys and McCluskey each control keyboards, electronic and acoustic percussion, bass and rhythm, and arrange the songs. It's a triumph of self-sufficiency and self-discipline.

The inclusion of the A-side and B-side of their first Factory single, plus the standard 'Julia's Song' — which is from their days as The Id and appeared on 'Street To Street' — and also the new single, could suggest that there is a lack of songs. But these tracks — the sardonically breezy 'Electricity', the magnificently yearning 'Almost', the sensual 'Julia's Song' and the harsher 'Red Frame / White Light' — cover just a fraction of Orchestral's manoeuvres.

Throughout the ten songs there is a constant change in emphasis and dynamics, though the songs rarely stray from pulsebeat or melody. 'Bunker Soldiers', 'Mystereality', 'The Meschermitt Twins', 'Messages', 'Dancing', and 'Pretending To See The Future' each have their own winning way, a multitude of conflicting, connecting moods, from serenity to agitation.

The music can be left to glide in the background, or attentively concentrated over — and it's definitely dance music. Orchestral Manoeuvres are very wonderful. Take them as seriously as you want.

Paul Morley



Left: Steve Allen through a glass darkly. Right: Mr Partridge through — wait for it! — dark glasses. Pix: Graham Stewart and Pennie Smith.

ORIGINAL MIRRORS

Moderne young men who cast no reflection

ORIGINAL MIRRORS
Original Mirrors *(Mercury)*
IT'S the new sound. It's the *now* sound. It's 1980. It's what's happening. And it really is boring.

The crisis, said Antonio Gramsci, consists precisely in that the old is dead and the new cannot be born; in the meantime a variety of morbid symptoms will appear. Here we have one such symptom.

'Original Mirrors', first album from the band of that same name, almost makes me wish it were last year. . . or next year, or any time except the present, it's so typical of the messy *moderne* impasse in which so many of rock's slighter talents are currently stuck.

I've seen Original Mirrors play and know they're by no means bad, and maybe they'll make something of themselves yet. But hardly with this, because this is just mediocre pop, all dressed up (in the most terribly up-to-date of clothes, of course) with nowhere to go — not to your feet, or to your heart, or to your mind.

Packaged with fashionable anonymity, nothing so vulgarly intimate as a simple line-up of the band, the record extends this near wilful eschewing of identity to the music within the grooves. There, it's all the in-vogue electric blanket of sound — emphasis on the blank — trying desperately hard to sound cold and austere on the outside but warm and anguished underneath. Why a decent group should do all this to themselves I don't really know.

It's the keyboards of Jonathan Perkins which dominate at every turn, alternately breezy and spooky, leaving just a little room for once-Big In Japan guitarist Ian Broudie. Bass is by Phil Spalding and drums by Pete Kircher, with vocals by Steve Allen (ex of Deaf School, though of course he was just plain Enrico Cadillac Jnr in those days).

Overall, the sound is thick, clean and contrived; there's not a lot wrong with it, apart from the occasional sulky muddiness of Allen's singing, but it does lack purpose something rotten.

Of the songs, it's unsurprisingly the current single 'Boys Cry' which establishes itself above the others (and certainly above its predecessor 'Could This Be Heaven?') — that is, if you exclude the cover version of Diana Ross & The Supremes' 'Reflections'. Now 'Reflections' might well be the obvious choice for any band calling itself Original Mirrors, but as a forlorn lunge at token soul it fails rather badly; the present trend of duff Tamla copies has got to stop.

When you stake as much on accessibility as the Mirrors appear to do, then the last thing you can afford is such characterless material as 'The Boys The Boys' and 'Flying', for example.

Original Mirrors come talking romance, but so far spread only numbness. It's as if they've approached modern rock as a problem to be solved, instead of a vitality to be expressed. A disappointment

Paul Du Noyer

ANDY PARTRIDGE

Drum machinery — dub-wires . . .

MR. PARTRIDGE
Take Away/The Lure Of Salvage *(Virgin)*
WHAT HO chaps, it's the XTC 'dub' elpee, exploratory rock from a Swindon, Andy Partridge in a studio on a day's(ed) outing with producer John Leckie doing old XTC tracks up, over and in.

So far 'Rock dub' has been an unconvincing beast. Having taken several years to cotton on to the implications of Jamaican innovation, rock has mostly contented itself with superficial borrowings from dub's techniques and novelty trappings.

One of the central contradictions in 'rock dub' is that stripping away the constituent layers of a record to basic rhythm tracks (plus highlights) only works when the rhythm core thus revealed has an intrigue and intricacy that most rock simply doesn't possess. The idea that "reggae all sounds the same" derives partly from the rock audience's inability to perceive and identify reggae's rhythmic subtleties and forms. Partridge and Leckie seem to have recognised the problem, and ruthlessly supplement and replace the often weak-kneed rhythmic structure of the group originals with muscular slabs of *motorik* rhythm of the synthesiser/drum machine variety.

In fact, traces of original XTC tracks are none too easily pinpointed on the cleverly titled and packaged 'Take Away/Lure Of Salvage'; this is a different animal, the result of what can only have been a creative blitzkrieg on old XTC tapes. Though the album is ultimately successful in parts rather than as a whole, listening to it after, say, 'Drums And Wires' is like rushing from a stuffy room into fresh air.

It's not a rock/reggae affair; rather it rings with echoes of Eno's oblique strategies, Kraftwerk's metronome rhythms, Beefheart's lyrical questings; in short it's another stab at 'new musik'.

SO: CUE shots of *Metropolis*, the Berlin Wall, futurish cybernetic landscape, etc.? Well almost, but Partridge's quirky temperament, provincial humour, and surrealist wordplay — sample a title like 'The Day They Pulled The North Pole Down' — are in the tradition of English humour and eccentricity that traces its lineage through the likes of Edward Lear, Spike Milligan and the Bonzo Dogs (who else would ask his record company for promotional hot water bottles in place of the customary T-shirts? Needless to say this piece of domestic wit was nixed by the churls of bureaucracy).

The danger has always been of a retreat into mere jokiness and parochial indulgence. 'Lure/Take' escapes these destinations firstly because the rhythmic overdubs pull it from the formlessness and boredom of his first attempt at rock dub on the endlessly tedious 'Go+' (the 'version' of 'Go2').

Equally, 'Away/Salvage' forces the forthright statement and loud idea from Partridge where XTC duck out behind tuneless, stop-start meanderings, fey harmonies, and cutesy lyrical inconsequence. 'The Rotary', 'Steam Fist Futurist' and 'Tokyo Day', for example, all pack a hardness and clout you won't encounter on an XTC record. Slower doodlings like 'Manhattan' and 'Shore Leave Ornithology' are less successful, though scarecly less of an improvement.

Vocally, Partridge pitches in with an angry strangulated style that on 'New Broom' spits out with a venom that's been repressed until now: *"We need a new scheme, Wake all the dads up and spill all the beer . . . Break out the paints and brushes and spill out your hearts/No amount of soft soap can give you a fresh start/The answer's in your cranium and not on any television . . ."*

On 'The Forgotten Langauge Of Light' the emotion spills out into semi-articulate yells and moans, John Lennon territory, while 'Cairo' is a sample of his surrealist whimsy at its most charming.

The so-called 'bleep and fart brigade' has been heavily criticised of late, and while there's no shortage of modernist posing going on, I'll take experiments, albeit unsuccessful, with the new synthesis of technology and music above hoary old macho heavy metal posturings of the type currently being freshly hailed any day of the year.

Jolly interesting, Andy, now off you go and listen to Bovell's excellent and innovative 'Iwah Dub'. There's a long way to go yet.

Neil Spencer

DR MIX
Wall Of Noise *(Rough Trade)*
THIS IS one answer to all those greatest hits video star retreospections: one half-man's perverse history of rock'n'roll, comminicated with extreme difficulty, no humility and breathtaking lack of reason.

You can always count on Rough Trade's gratifying ability to criticise the cuddly R&R flow with sheer nonsense. "Wall of Noise' is ugly — which is unusual these days — and unlistenable (not so unusual, but this is unlistenable in a particularly grotesque way).

Dr Mix — a mystery — has an affection for the camper glamour side of rock, and he shares it with us unapologetically. The Troggs' 'I Can't Control Myself' is the only really graceless original to come in for the Mix treatment, sticking out amongst grinding, achingly monotonous distillations of once graceful standards such as Iggy's 'No Fun', Ferry's 'Grey Lagoons', Bowie's 'Superman' and Velvets' 'Sister Ray' (the last two tirelessly taking up the whole of side two).

Dr Mix's style is to reduce these songs to blunt, throbbing, sadistically synthesised parodies and vocalise robotically. It's as if he hates the songs, or at least as if he hates the fact he can't write songs as strong as these. The LP is murder, or at least GBH, of rock's past, executed with playful relish.

As such it pleases punks, perverts and those of us who love a good old fashioned freak.

Paul Morley

BUTCH HANCOCK is one helluva songwriter. He penned 'Boxcars', 'Suckin' A Big Bottle Of Gin', 'Down On The Drag' and a considerable portion of the other beer-stained tales of lubbock life that Joe Ely's been airing on The Clash's latest charablanc ride around the country. In 1978, Hancock spent a while in a couple of local studios and emerged with an album called 'West Texas Waltzes And Dust Blown Tractor Tunes' that won a release on Rainlight Records, an Austin label. Mixed by Ely-steelie Lloyd Maines, it proved to be a throwback to Woody Guthrie, full of songs about dryland farmers, coyotes, Texas highways and Southern winds.

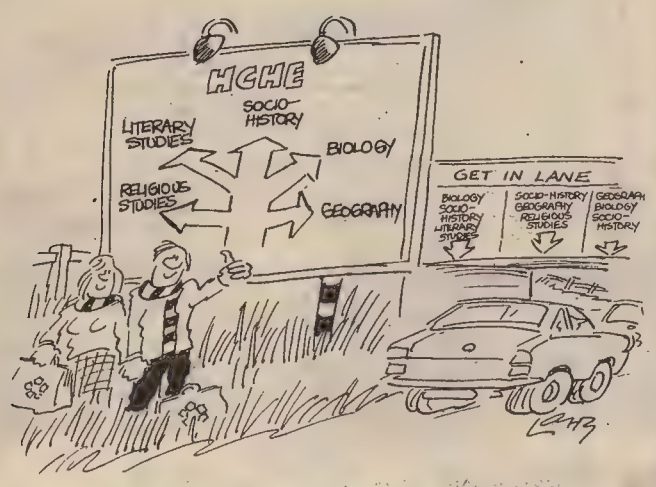
Since then, Butch has moved on a stage, not to become this year's Dylan but rather a Dylan of circa '64. 'The Wind's Dominion' (Rainlight) is a double currently rack-filling at Virgin's London Megastore, on which he Zim-sings, harp-wheezes and strums guitar in best accepted Newport Folk fashion, assisted on occasion by Ely, Ponty Bone, Lloyd Maines and Jimmy Day Gilmore. Hancock throws up image after image, conjuring shapes and patterns that you check out once then immediately flip back on, just to see if you got things right the first time around. Sometimes they're down-to-earth and everyday — *"He was the only one who ever meant anything more to her than a fast how-do-ya-do!"* Sometimes they're midstream — *"Their memories were flushed away down the common sewer of their hearts"*. While on occasion they're pure pie-in-the-sky — *"The ending's worse than 'Elvira Madigan', guerillas got loose and bombed the Vatican"*. Often they're sad, often they're happy. And just as frequently they're both — like final scene Chaplin walking down that long road to nowhere.

I suppose that Hancock's a time-warp case and that 'The Wind's Dominion' is 16 years too late to be hailed as a masterpiece. But some time-warp cases — such as Dave Edmunds — do make friends and influence people. Maybe it's Butch Hancock's turn.

IMPORTS
by Fred Dellar

Arlen Roth's a been-around sessionman who's spent time with the likes of Dusty Springfield, Janis Ian and Loudon Wainwright. He's also penned a series of books on guitar-playing for Oak Publications and currently has an album named 'Guitarist' out on Rounder. A look-at-me-Ma-I-can-do-most-anything type of offering, it features Roth performing Sam Cooke's 'A Change Is Gonna Come' in best dreamy 'Albatross' fashion, opting for a late night jazz touch on 'Laughin' At The Blues'; cluck-lickin' his way through the aptly titled 'Rooster'; and, with the aid of vocalist Janey Schram and reedman Timmy Cappello, even managing to emulate an Asleep At The Wheel sound on a version of Jackie Brenston's 'Rocket 88' perennial. He does it all so well too. A lot of people must hate him!

Mention of Rounder reminds me that the label's 1980 catalogue is now available and lists such goodies as 'Living On The Hallelujan Side' by **Joseph Spence**, the Bahamian guitarist who so influenced Ry Cooder; 'Gone, Gone, Gone' from **Ray Campi's Rockabilly Rebels**; 'Strange Celestial Road', a **Sun Ra** special that Rounder can add to the 41 albums the Solar Arkestra leader has out on the Rounder-distributed El Saturn label; and an item called 'Rock'n'Roll Preacher' by **Preacher Jack Lincoln** that the *Boston Globe* has described as "Exquisite rockabilly piano with an idiosyncratic view of the gospel that has to be heard to be believed."



YOUR HIGHWAY TO THE FUTURE

Science and Humanities for tomorrow's world

Make an informed decision about your studies for the future. To help you to do so, this three year BA (Hons) Combined Studies course (CNAA validated) offers you flexible opportunities during the first year.

You can choose to study any two of BIOLOGY, GEOGRAPHY, ENGLISH or RELIGIOUS STUDIES and combine them with a modern Socio-History course.

At the end of the first year you can then select one of your two chosen subjects in which to specialise for graduation.

To start you need two A levels but alternative qualifications or experience will be considered.

For details contact Laurie Cross

HULL COLLEGE OF HIGHER EDUCATION

Dept No 284, FREEPOST, Hull HU6 7BR

Tel. (0482) 42157 during office hours on weekdays

No stamp required

Eric awaits review of latest wreckord. *Pic: Saddri*

Little boor lost

WRECKLESS ERIC
Big Smash *(Stiff)*

IF rock'n'roll means never having to grow up, then there must be a place in it for Wreckless Eric.

After three years of merciless publicity — first as a drunken bufoon, then as a sober bufoon — Eric has risen to a position somewhere between Graham Parker and a Butlin's Red-coat. This has something to do with his ability to excite as many as two emotions. Choose between an occasional aimless belligerance, and lots of enforced jollity. With Eric, you're going to have fun whether you like it or not.

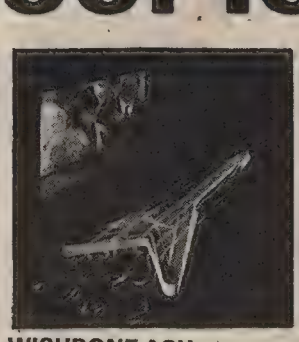
His early promotional gambits seemed to centre on what an enormous larf it is to be publicly legless. But a drunk is only funny if you are too, and more often than Wreckless, I wasn't. Going on the wagon hasn't helped much either. His new album is every bit as boorish as the previous two, without being redeemed in some small way by being completely worthless. In other words, Eric has made a competent, commercial record, or at least he's tried. And the first copies come with a free bonus 'Whole Wide World' Wreckless compilation album to help it along.

Thus — if you think you can stand it — this is almost the definitive Wreckless Eric album, containing the best thing he ever did ('Semaphore Signals', on which some of producer Ian Dury's abrasive qualities must've rubbed off) and plenty more besides. But the more perverted early material casts an unfortunate light on his bland new product, for which Peter Gosling has done a roadworthy model of the North London basement pub circa '76 sound as refined by The Attractions where something rude and obnoxious like Ducks Deluxe might suit Wreckless' tetchy little twerp persona.

Kicking off with the standard cynicism of 'A Pop Song', he comes clean about where this album finds him (near the creek, paddling hard) and then puts a familiar series of songs and stances through their paces. Girls figure prominently, but I won't bore you with the details. John D Loudermilk's 'Break My Mind' just about gets its head above the mire for a few minutes before Wreckless plunges into the finale, 'Out Of The Blue', and totally fudges his aphorisms in an effort to prove he knows what he's talking about. *"What you gain on the slides,"* he warns, *"you're gonna lose on the wheel of fortune."* And what's more: *"The world's just a big recreation ground / And you're trying to climb the perimeter fences"*.

Truly the work of a man with his finger down the throat of the record buying public.

Paul Rambali



WISHBONE ASH
Just Testing *(MCA)*

WISHBONE ASH don't fit in any more.

They never make news, they never make hit singles, they don't even *represent* anything, no matter how mundane-like, say Status Quo being The Ramones of the denim mail-order clan.

I remember their first three albums, the debut being a well-timed link between blues and harmony boogie-rock, a bridge constructed solely out of an extra lead guitar. An inevitable step, but one that — in retrospect — seems so slight as to render their subsequent 10-year career something of a miracle.

'Just Testing' is their 12th album. I can't help thinking that if it wasn't for its lavish use of phasers, vocal treatment and assorted synthetic gadgetry, it would fit almost as exactly into that late '60s sound scheme as did those first three. The ingredients are just the same — impeccably clear sound, dull empty words, vibrant creamy twin-harmonies and the odd acoustic guitar — a sound that's designed more for huge echoing halls than for life in the living-room. The album's even paced just like a live set: boogie number, rock number, vague ballad, soul-searcher, three-part epic.

Still, it's a living.

Mark Ellen

ROBIN TROWER
Victims of the Fury *(Chrysalis)*

A DECADE later, the world's oldest youth club group are still trying to get their Jimi Hendrix licks right.

Everyone else has found new heroes, but Trower's lot go on sounding like a '60s power trio on valium. Regardless of the songs' exotic titles — 'Victims of the Fury', 'Into the Flame', or 'Madhouse' — they're all predictably pedestrian when you get to them.

Still, someone must find this stuff meaningful. Either that, or the Chrysalis capitalists can't recognise a poor investment when they hear one. Maybe they're hoping for a hippie revival.

Bob Edmands

Screamin' The Blues

SCREAMIN' JAY HAWKINS
Screamin' The Blues *(Red Lightnin')*

IDIOMATIC, overstated blues collection from touted wild man of rock'n'roll, ex-GI, former pugilist Jalacy Hawkins, spanning 16 tracks recorded between the years 1953-70.

Aside from his necromantic stage presentation and celebrity as patron saint of Wardour Street's lamented *Le Macabre* coffee house, Mr Hawkins is probably best remembered for his original recording of 'I Put A Spell On You', which was subsequently covered and improved upon by jazz songstress Ms Nina Simone. In faithful Red Lightnin' tradition this song is omitted from the present compilation in favour of the artist's lesser realised work.

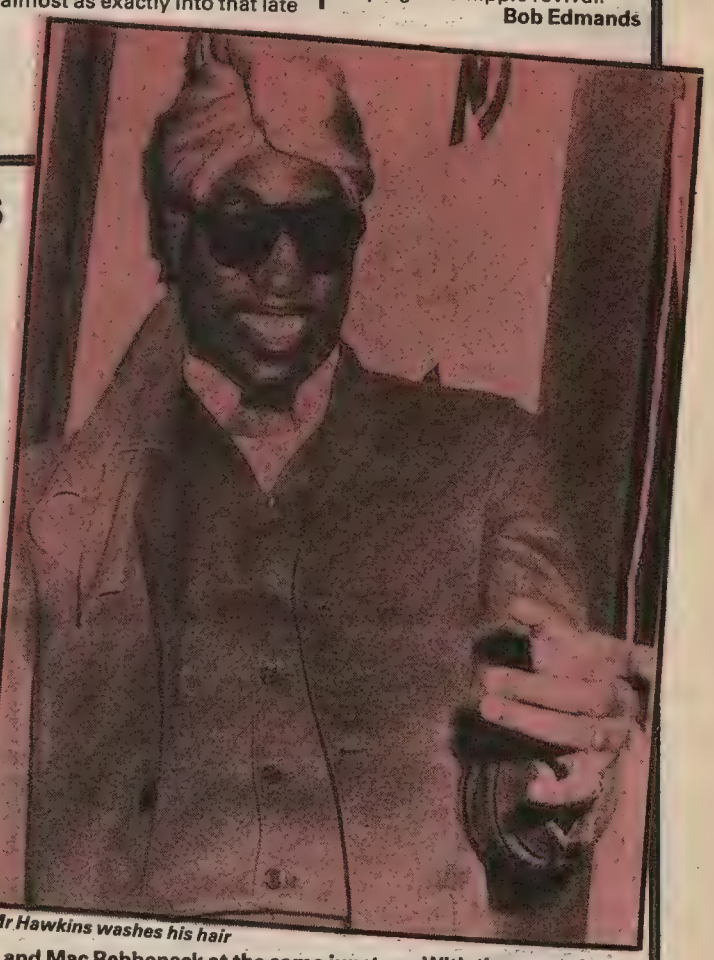
Approximately, the set divides twixt Screamin' Jay's early and late career. The opening half of 'Screamin' The Blues' features material laid at two New York sessions in 1953 and 1954. Of these, the opening trio provide the LP's more entertaining moments, not least through the agency of Mr Red Prysock's uncompromising tenor saxaphone and some lyrical guitar work from Tiny Grimes. 'Not Anymore' is a lazy twelve bar in the "Worried Life' cast; 'Please Try To Understand' a prototypal shouter with elegant musical complement to Hawkins' coarse vocal; and 'Baptize Me In Wine' plies a mid tempo R&B chant-and-response with swing overtones.

The 1954 sessions featuring Leroy Kirkland's band are less restrained, with Hawkins already beginning to adopt the theatrical vocal inflexions that were to become his stock in trade and Alan Freed's cool ghoul. Nevertheless, a standard of a kind is maintained throughout the length of side one, and the singer excels on a ballad entitled 'You're All My Life To Me'.

The second side is of lesser stamp. Comprising an assortment of tracks recorded during the '60s, it demonstrates both Hawkins' increasing urgency for a commercial formula and also the general decline in blues orthodoxy that was a characteristic of the decade, Taj Mahal's increasingly academic doodles notwithstanding. Perhaps a preoccupation with clambering in and out of coffins was to leave its permanent mark on Screamin' Jay Hawkins; certainly similar impoverishment was to overtake and ebb those two New Orleans sidemen Jessie Hill and Mac Rebbenack at the same juncture. With the exceptions of a sleazy rocker 'Your Kind Of Love' and the 'Sweet Ginny' instrumental, the material is mostly of histrionic aspect, and as such does not bear repeated listening.

For the rest, 'Screamin' The Blues' boasts a superb sleeve design, informative session discography and suitably demented addenda from Cliff White. To quote a portion of the latter: aaaarrrrrrrgggggggghhhhhhh!!!!

Penny Reel



Mr Hawkins washes his hair

MIKE RUTHERFORD SO LOW.

Get 'Smallcreep's Day' the first solo album by Mike Rutherford of Genesis. Produced by David Hentschel.

The HMV Shop Price

£1.00 off

list price.

And at the HMV Shop every week.
The HMV Shop Top Albums up to **£2 off** list price.
The HMV Shop Top Cassettes at **70p off** list price.

the HMV shop

363 Oxford Street, London W.1. (Next to Bond Street tube)

Bedford · Birmingham · Bradford · Brighton · Bristol · Coventry · Derby · Edinburgh · Enfield · Exeter · Glasgow · Gloucester · Gravesend · Holloway · Hull Kingston · Leeds · Leicester · Lewisham · Liverpool · Luton · Manchester · Newcastle · Norwich · Nottingham · Notting Hill Gate · Plymouth · Portsmouth Southampton · Stockton · Stratford · Sunderland · Sutton · Swansea · Wolverhampton

All offers subject to availability. Valid until 1st March.

THE HMV SHOP WINTER

ON NOW UNTIL MARCH 8TH.

Scampi and micro-chips

JERRY LEE LEWIS
Live At The Star Club Hamburg *(Philips)*

THIS IS a rock 'n' roll record. You know, rock'n'roll as a dead language that a few people still persist in speaking, rock'n'roll as a zombie that won't admit that it's dead, rock'n'roll as a collection of outworn rituals that people still insist on playing out even though they've lost all possible meaning . . .

This is a rock'n'roll record. You know, rock'n'roll expressed as a dream that if all restraints were removed, everyone would have a good time and no-one would get hurt.

This is a rock'n'roll record, made in the year of Our Lo'd 1964 when Jerry Lee Lewis, the famous rock'n' roll singer and pianist, appeared at Hamburg's well-known Star Club venue accompanied by The Nashville Teens, a British beat combo who enjoyed a solitary hit with a singularly well arranged version of John D. Loudermilk's 'Tobacco Road' and one of many flops with the same composer's 'Google Eye.'

This is a rock'n'roll record, fast and loose and frenetically rhythmic, in which Jerry Lee Lewis gets out of his pompadour in front of an audience who are likewise and gonzos out on a bunch of his greatest hits and favourite songs. All that is required is to list the songs ("Mean Woman Blues', 'High School Confidential', 'Money', 'Matchbox', 'What'd I Say', 'Great Balls Of Fire', 'Good Golly Miss Molly', 'Lewis Boogie', 'Your Cheating Heart', 'Hound Dog,' 'Long Tall Sally' and the perennial 'Whole Lotta Shakin'') and assure prospective consumers that — according to the dominant aesthetic of this type of music — there isn't a duff second of music in the whole package.

Personally, your present reviewer owns a whole bunch of Jerry Lee Lewis records and — despite dangerous overcrowding of his record shelf — is more than happy to add this to the collection. People still prepared to admit to considering rock'n'roll to be something other than — in Jah Wobble's felicitous phrase — "rubbish" may be happy to do likewise.

Have you heard the news? There's *good* rockin' tonight!

Charles Shaar Murray

CABARET VOLTAIRE
Live YMCA 27-10-79 *(Rough Trade)*

OUT HERE on the post-modernist front things are rapidly coming to a head. In the garages and on the scene the music has presented an increasingly long face. Cabaret Voltaire's live cassette recording of a performance in London late last year is every bit as bleak and neoteric as might be expected. Ideal for locking yourself in a room and feeling alienated.

The antidote to such seriousness is often mistakenly taken to be an equally cloying absurdity.

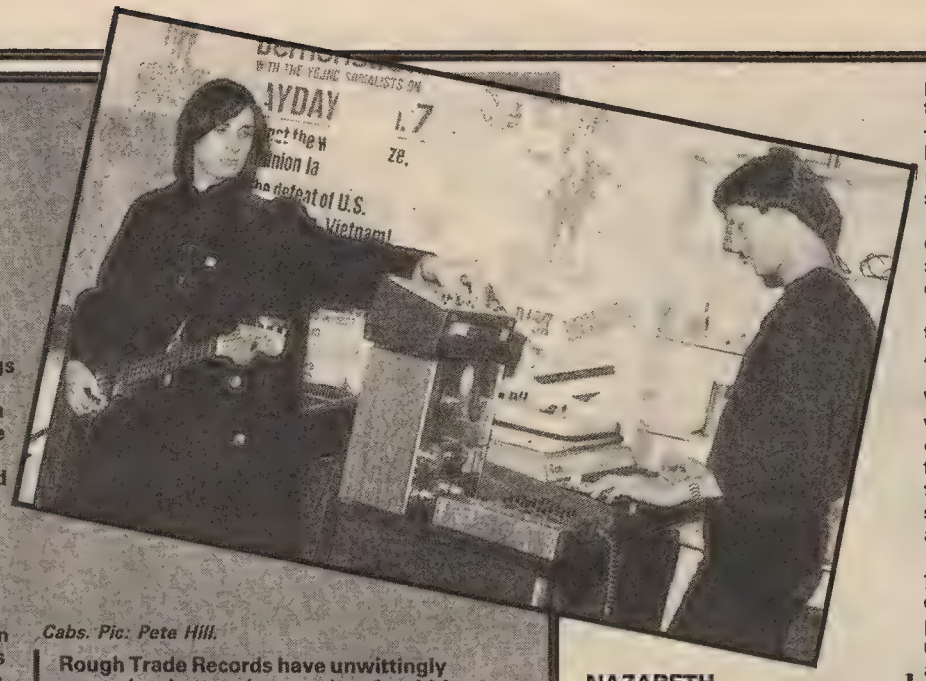
Sometimes it's combined, as in The Human League, and sometimes it's schizophrenic, as with David Cunningham, who produces both This Heat and The Flying Lizards.

This paradox between seriousness and absurdity stems from a natural desire to be taken seriously on the one hand, and to take that with a pinch of salt on the other. It also stems from the index of possibilities once provided by Eno, who only ever got the balance absolutely right himself on 'Another Green World', but otherwise proved that basically it doesn't work. One object tends to defeat the other.

Cabaret Voltaire — to their credit — dare to be taken seriously. They don't bother to sugar the pill.

Whether anyone will swallow it is another matter. But like the German progressive groups who laid the groundwork for the new progressive rock, Cabaret Voltaire exist and evolve regardless.

This is all well and noble, but outside the realm where intent is prized over achievement it doesn't count for much.



Cabs. Pic: Pete Hill.

Rough Trade Records have unwittingly created a ghetto where purity of ambition is what counts — their records seem to *represent* more than they actually say. All part of an ever more fragmented and divided culture, I suppose.

Taken out of context then — filed amidst the miscellaneous Cs in Anystore Anytown — this album is essentially dull. It makes no effort to communicate, it just lets out a long sullen moan that isn't dark enough to be a really good or even average nightmare. They seem to want to make a cry of despair, and since boredom is often a prelude to despair they may (inadvertently) be on the right conceptual track. But don't hold your breath. Cabaret Voltaire cast lots of avant-garde shadows in their admittedly determined search for some kind of solidarity. But any music that tries to express itself with abstract means will, for now, have to hold its own against the one and only Pere Ubu. And music that could do that will be a long time coming.

Paul Rambali

NAZARETH
Malice in Wonderland *(Mountain)*

"TAKIN' it, fakin' it, choosin' it, loosin' it, women, wine, boys, noise; no quarter, slaughter, go crazy, hazy, alright," even *"ooh what a night"* — meaningless fragments of a false myth that punctuate Nazareth's new album — they're the code words that act as a short-cut to recognising real 'rock' music.

And just as the lyrics immediately intimate respectable rock, so the music assures the listener that he has quality material, skilful stuff concocted by experienced craftsmen. The album is artfully, tastefully arranged and Dan McCafferty's voice is gritty enough to ensure that it is accepted as a genuine example of the genre. But 'Malice In Wonderland' is background muzak; beached, bleached West Coast flotsam that's as soothing as the sound of gentle surf.

Central to its theme is the peculiarly American idea of the lone male with a mission — usually a selfish search for his own personality — which necessarily involves exploring sensation. Hence he *"discovers"* himself out cold on the floor, being beaten senseless by *"big boys"*, caught in the clutches of a *"lover girl/cover girl"* during the bravado of a 'Showdown AtThe Border'.

Not that 'Malice In Wonderland' is a bad album. It won't threaten, deprave or offend, it won't provoke thought or stir emotion, it's too silly to be particularly sexist. In fact, it hardly even annoys.

It sustains a glossy, escapist fantasy that's as persuasively colourful and carefully presented, as spurious, ubiquitous and dishonest an art form as classy advertising. Like junk food it simultaneously gratifies and fails to satisfy.

Nazareth are playing music that's stuck in a time warp where skill is supposed to compensate for lack of inspiration; as redolent of its era as Glenn Miller was of his. Fortunately, it's an era that has passed.

Lynn Hanna

ELTON JOHN
Lady Samantha *(DJM)*

SO WHAT'S new? A collection of Elton John B-sides?

Most recent Elton John albums have sounded like compilations of B-sides. Even his latest A-sides have sounded the same way. It's sad, really. Few (living) rock superstars have plummeted so rapidly from their pedestals.

Songs here like 'Skyline Pigeon' and 'Gray Seal' recall Elton's knack for strong melodies.

Only his analyst knows what's happened to him since.

Bob Edmands

THIS HEAT album available shops, mail order (£3.50p plus 25p p&p) ROUGH TRADE DISTRIBUTION Dept S, 202 Kensington Pk Rd, London W11.

MCP presents
PETER AND THE TRAVERS BAND
Special Guest
Girl
CITY HALL, SHEFFIELD Mon. 24th March Tickets £3.00, £2.50, £2.00 Available from B/O Tel. 0742 735295/6
CIVIC HALL, WOLVERHAMPTON Tues. 25th March Tickets £3.00 Available from B/O Tel 81 28482
ODEON THEATRE, HAMMERSMITH Wed. 26th March Tickets £3.50, £3.00, £2.50, £2.00 B/O Tel: 01-748 4081 or Available L.T.B. Tel: 01-439 3371 Premier B/O Tel: 01-240 2245 + usual agents
APOLLO THEATRE, MANCHESTER Fri. 28th March Tickets £3.00, £2.50, £2.00 Available from B/O Tel: 061 273 1112/3
ODEON THEATRE, BIRMINGHAM Sat. 29th March Tickets £3.00, £2.50, £2.00 Available from B/O Tel: 021 643 6101
CITY HALL, NEWCASTLE Sun. 30th March Tickets £3.00, £2.50, 2.00 Available from B/O Tel: 0632 612846
APOLLO THEATRE, GLASGOW Mon. 31st March Tickets £3.00, £2.50, £2.00 Available from B/O Tel: 041 332 6028

WATCH OUT THE CROOKS ARE JUST RELEASED
DEBUT ALBUM

blueprint
BLUP 5002

RED BEANS & RICE

WHEN SPOTS MAKE LIFE A MISERY...
TCP* Antiseptic helps dry up spots, kills germs fast, reduces skin irritation
TCP Liquid's completely grease free formulation helps clear the skin and dry up spots. Used regularly, TCP also helps reduce swelling and skin irritation. It's today's most-used treatment for spots and skin irritation.
Also available, TCP Ointment in handy tubes.

* TCP is a Registered Trademark

LIVE WAYGE

01-261 6153

marquee

90 Wardour St., W.1 | 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thur 28th, Fri 29th Feb (adm £2.00)
WILD HORSES
PLUS GUESTS + IAN FLEMING

Sat 1st Mar (adm £1.00)
CROOKS
PLUS SUPPORT + IAN FLEMING

Sun 2nd Mar (adm £1.50)
ZOOT MONEY
THE SPOONS + MANDY H

Mon 3rd Mar (adm £1.40)
ORIGINAL MIRRORS
PLUS SUPPORT + JERRY FLOYD

Tue 4th Mar (adm £1.25)
9 BELOW ZERO
PLUS GUESTS + JERRY FLOYD

Wed 5th Mar (adm £1.25)
GODS TOYS
PLUS GUESTS + JERRY FLOYD

Thur 6, Fri 7, Sat 8 Mar
THE CURE
PLUS FRIENDS + IAN FLEMING
Advance tickets to members: £1.75
Non-members on the door: £2.00

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

STRAIGHT MUSIC PRESENTS

DEXY'S MIDNIGHT RUNNERS

the marvelettes

DOLLY MIXTURE

ELECTRIC BALLROOM
184 CAMDEN HIGH ST. NW1 (NEAREST TUBE CAMDEN TOWN)

SATURDAY 1st MARCH at 7-30

TICKETS £2·50 (inc.VAT) IN ADVANCE ELECTRIC BALLROOM BOX OFFICE, TEL: 485 9006, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £2·50 ON NIGHT

THE BRIDGE HOUSE

23 BARKING ROAD, CANNING TOWN, E16

Thursday 28th February 60p
JOHNNY MARS
7th SUN + Alsations

Friday 29th February 70p
GERRY McAVOY R'n'B JAM
with Dave Edwards, Lou Martin, Ted McKenna, Graham Foster + Robbie Watson

Saturday 1st March £1
9 BELOW ZERO
+ Shy Tops

Sunday 2nd March 60p
Q-TIPS + The Step

Monday 3rd March 60p
WASTED YOUTH
+ Citizens

Tuesday 4th March 70p
MO-DETTES
+ Joyride

Wednesday 5th
Thursday 6th March 80p per night
FILTHY McNASTY
with
Chris Thompson, Stevie Lange, Billy Kristian, Rob McKintosh, Kevin Savigar + Guests

MUSIC MACHINE

CAMDEN HIGH ST. Opp. MORNINGTON CRESCENT TUBE
TEL: 01·387 0428/9

Wednesday 27th February £2.00
DEF LEPPARD + Witchfynde + DJ Neil Kay

Thursday 28th February £1.70
SORE THROAT + Flatbackers

Friday 29th Feb. Saturday 1st March £2.50
SLADE + The Drill

Monday 3rd March £1.20
BILLY KARLOFF & THE SUPREMES + The Act

Tuesday 4th March £1.20
THE EXPRESSOS + The Adventures + The Rent Boys

Wednesday 5th March £1.20
LONE GOOVER + The Sex Beatles + The Mice + Major B Lazer

LICENSED BARS - LIVE MUSIC - DANCING
8pm - 2am MONDAY TO SATURDAY
OVER 18s ONLY

TOP RANK SUITE BRIGHTON

BRIGHTON SOUL SOCIETY PRESENTS

DEXY'S MIDNIGHT RUNNERS

PLUS SUPPORT
FRIDAY 29th FEBRUARY 8·00pm
Tickets £2·00 over 18's only
FROM BOX OFFICE: VIRGIN; POLYSOUND; FINE RECORDS (BRIGHTON & WORTHING); L & H CLOAKE (BRIGHTON & CRAWLEY)

FULLERS TRADITIONAL ALES
OVER 20'S ONLY
CROMWELL RD. (NORTH END RD. W14)
WEST KENSINGTON TUBE (603 6071)

The NASHVILLE

Thursday 28th February £1
R 'n' B Night
THE SUNSETS + Support

Friday 29th February £1.50
HAZEL O'CONNOR + The Name

Saturday 1st March £1
THE DUKES + The Opposition

Sunday 2nd March £1
CRAZY CAVAN + The Rhythem Rockers + Polecats

Monday 3rd March £1.50
THE JAGS + Motion Pictures

Tuesday 4th March £1
LOCAL OPERATOR + Support

Bracknell Sports Centre

STIFF LITTLE FINGERS

SATURDAY 8th MARCH 8·00pm
TICKETS £2·50
FROM: SPORTS CENTRE, RUMBLELOWS BRACKNELL, QUICKSILVER READING, HARLEQUIN SLOUGH & MAIDENHEAD, TOWER RECORDS CAMBERLEY & KEN'S RECORDS ALDERSHOT
MANAGEMENT RESERVES RIGHTS OF ADMISSION

DINGWALLS

RHYTHM 'N' BOOZE

THURS 28 FROM JAMAICA
PRINCE FAR I
SUN 2 R&B NIGHT (7-11.30pm)
LITTLE ROOSTERS
TUES 4/WED 5/THURS 6
FROM LOUISIANA USA FOR 3 NIGHTS ONLY
ROCKIN' DOPSIE
AND HIS
CAJUN TWISTERS
ADVANCE TICKETS AVAILABLE FROM BOX OFFICE £3

Open Monday-Saturday 8pm-2am & Sunday 7pm-11.30pm
Live Music. Licensed Bar. Disco. Restaurant. Fun.
CAMDEN LOCK, CHALK FARM ROAD, LONDON NW1 01-267 4967

Reet Petite

A DEVIL OF A DISCO

Saturday March 1st

STRAWBS
+ Support

Tickets £2.50 in advance, £3 on the door. Advance tickets Saffron Records, Trinity Street, St. Austell, Saffron Records, 2 Victoria Square, Truro, and from Virgin Records, Plymouth.

NEW CORNISH RIVIERA LIDO
CARLYON BAY. 2 MILES EAST OF ST. AUSTELL OFF THE A390
TELEPHONE: PAR (072-681) 4261

Reet Petite — A DEVIL OF A DISCO

SATURDAY MARCH 8th

SLADE
+ Support

Tickets £2.50 in advance £3 on the door. Advance tickets Saffron Records, Trinity Street, St. Austell, Saffron Records, 2 Victoria Square, Truro, and from Virgin Records, Plymouth.

NEW CORNISH RIVIERA LIDO
CARLYON BAY. 2 MILES EAST OF ST. AUSTELL OFF THE A390
TELEPHONE: PAR (072-681) 4261

LEYTON BUZZARDS

ROCK GARDEN
FRIDAY FEBRUARY 29th

LONDON SCHOOL OF ECONOMICS
SATURDAY MARCH 1st

HOPE & ANCHOR, ISLINGTON
MARCH 27th

PTARMIGAN

LIVE!

AT
THE PINECLIFF BARS
BOURNEMOUTH
Sunday March 2nd

THE GREYHOUND,
FULHAM PALACE ROAD,
Thursday March 6th

ALTERNATIVE2 on Broadway

CLARENDON HOTEL
On the roundabout, Hammersmith

Thursday March 6th
End of tour gig for fans and friends
UB40
+
Weapons of Peace
8 pm Opening Nite £1.50

THE MOONLIGHT CLUB

100 West End Lane,
West Hampstead, N.W.6

Friday 29th February £1.50
TOUR DE FORCE
+ Gino And The Sharks + Lubricator

Saturday 1st March £1.25
ICARUS
+ A-Z

Monday 3rd March £1.00
JOHNNY G
+ Sons Of Cain

Tuesday 4th March £1.00
INSIDERS
+ Decoys

Wednesday 5th March £1.00
SOLOS
+ Trendies

Thursday 6th March £1.00
EXPRESSO'S
+ Phones

D.J. Joe Lung + John Hallam

DEREK BLOCK PRESENTS

SQUEEZE

+ SPECIAL GUEST
WRECKLESS ERIC

Wed 5th March 1980 @ 8pm
Top Rank Suite, Brighton

Tickets £2.50 available in advance from Box Office 0273 25895 and all usual agents
Also on night

CAROLINE Roadshow

Thursday 28th February **CROC-S HIGH STREET, RAYLEIGH, ESSEX**	Friday 29th February **LOUGHTON COLLEGE OF F.E. BOARDERS LANE, LOUGHTON, ESSEX**
Saturday March 1st **TOWN HALL, DOVER, KENT** **+ Live Rock Band** **DENIGH**	Friday 7th March **TALK OF THE EAST, SOUTH PIER, LOWESTOFT, SUFFOLK**
Saturday March 8th **CORN EXCHANGE, MAIDSTONE, KENT**	Friday 14th March **THE INSTITUTE, BRAINTREE, ESSEX**

Doors open 8pm. **D.J's Robb Eden, Robbie Day & Brian Martin.**
We are Britain's most outrageous, Heavy Metal Roadshow. Adm £2
To book the Caroline Roadshow Phone 0621-783-229

FOR DETAILS OF LIVE! ADVERTISING, PHONE

01 261 6153

NOW!

Live page

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 27th February	75p	Sunday 2nd March	75p
BOGEY BOYS		THE STEVE HOOKER BAND	
Thursday 28th February	75p	Monday 3rd March	£1
SAM APPLE PIE		FABULOUS THUNDERBIRDS	
Friday 29th February	75p	Tuesday 4th March	75p
THE SUNSETS		THE VALENTINES	
Saturday 1st March	£1	Wednesday 5th March	75p
STRAIGHT 8		THE INSIDERS	

STRAIGHT MUSIC PRESENTS

wire
D.A.F.

English Subtitles

ELECTRIC BALLROOM

184 CAMDEN HIGH ST. NW1 (NEAREST TUBE CAMDEN TOWN)

FRIDAY 29th FEBRUARY at 7-30

TICKETS £2.50 (INC. VAT) ADVANCE ELECTRIC BALLROOM BOX OFFICE, TEL. 485 9006. LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL. 439 3371. PREMIER BOX OFFICE, TEL. 240 2245. OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL. 485 5088.

FINAL SOLUTION PRESENT A BENEFIT IN AID OF RELEASE

DOLL BY DOLL
BAUHAUS
Z-HEADS

7.30PM, FRI, MARCH 7TH

PORCHESTER HALL, PORCHESTER RD, W.2

ADVANCE TICKETS £1.50 FROM ROUGH TRADE, SMALL WONDER, HONKY TONK AND LUIGI AND THE BOYS RECORD SHOPS

THE PORTERHOUSE
20 Carolgate, Retford, Notts

Friday 29th February £2

ATHLETICO SPIZZ 80
+ Support (Capt Kirk) Single

THE GREYHOUND
Fulham Palace Road

Thurs 28th Feb	£1
THE MODETTES + The 45's	
Fri 29th Feb	£1
SORE THROAT + The Adventures	
Sat 1st Mar	60p
ON THE AIR + Anerley Park	
Sun 2nd Mar	£1
BIG CHIEF	
Monday 3rd Mar	50p
BRAINIAC 5/THE CHAPS	
Tues 4th Mar	60p
THE SOLOS + The Trendies	
Wed 5th Mar	50p
THE AGENTS/THE NAME	

FRIARS
AT THE MAXWELL HALL
AYLESBURY

Saturday March 1st 7.30pm
1st NIGHT of 1980 British Tour

GILLAN

Plus Special Guests **THE BROUGHTONS**

AC Sound and Vision

Tickets 265p from Earth Records, Aylesbury; Scorpion, High Wycombe; Hairport, Amersham; Old Town Records, Hemel Hempstead; F L Moore, Bletchley; Dunstable and Luton; Hi-Vu, Buckingham.

Life Membership 25p
Roller

JEFFREY'S KRUGER PRESENTS LIVE ON STAGE

Their latest Album "Music Band 2"
WAR
INCLUDING LEE OSKAR

Fantastic Double Bill
New Albums on MCA/LAX Records & Tapes

Their latest Album "Nuclear Blues"
BLOOD SWEAT & TEARS
INCLUDING DAVID CLAYTON-THOMAS

GUILDHALL, PORTSMOUTH
THURSDAY 27th MARCH at 6.15pm and 8.45pm
TICKET PRICES: £5, £4, £3
From the Box Office Tel: Portsmouth 24355
RAINBOW THEATRE, LONDON
FRIDAY 28th MARCH AND SATURDAY 29th MARCH at 8pm
TICKET PRICES: £5.50, £4.50
Postal applications enclosing postal order and SAE to The Kruger Organisation, PO Box 460, Dept RWB, Brighton Sussex BN1 5BQ or from Theatre Box Office.
THE NEW PALACE THEATRE, PLYMOUTH
MONDAY 31st MARCH at 6pm and 8.45pm
TICKETS: £5.50, £4.50, £3.50
Box Office: Plymouth 25622
THE APOLLO, GLASGOW
WEDNESDAY 2nd APRIL at 8pm
TICKET PRICES: £5, £4, £3
From the Box Office Tel: Glasgow 332 9221/2
THE BRIGHTON CENTRE
FRIDAY 4th APRIL at 8pm
TICKET PRICES: £5, £4, £3. Standing and Balcony seating availability
From the Box Office Tel: Brighton 202881
FULCRUM CENTRE, SLOUGH
SATURDAY 5th APRIL at 6pm and 9pm
TICKET PRICES: £6, £5.75, £5, £4
Available from the Box Office Tel: Slough 38669
COVENTRY THEATRE, COVENTRY
SUNDAY 6th APRIL at 6pm and 8.45pm
TICKET PRICES: £5, £4, £3
Available from the Box Office Tel: Coventry 23141
APOLLO THEATRE, MANCHESTER
MONDAY 7th APRIL at 8pm
TICKET PRICES: £6, £5, £4, £3
Available from the Box Office Tel: Manchester 273 1112/3
CIVIC THEATRE, HALIFAX
WEDNESDAY 9th APRIL at 6.30pm and 9pm
TICKET PRICES: £5, £4, £3, £2
Available from the Box Office Tel: Halifax 51158

THE Venue

160 VICTORIA ST. SW1
(opp Victoria Tube station)
01-834 5500

Tickets from The Venue Box Office and the Ticket Machine in the Virgin Megastore, 14 Oxford Street, W.1. Postal Applications (P.O.s only) from The Venue.

Food, Drink, Live Bands, Dancing 7pm-3am.

Weds. 27th—Thurs. 28th Feb
£3.75 in advance, £4.25 on door
DAVID CROSBY
2 Shows 8.15 & 11 pm

Fri. 29th Feb—Sat. 1st Mar £3.25
JOE ELY & Butch Hancock
+ The Trend

Sun. 2nd Mar £3.25
THE FABULOUS THUNDERBIRDS
+ The Cannibals

Mon. 3rd Mar £3.00
HEAVEN
Featuring Frank Collins, Paddy McHugh, Tony O'Malley, Kathy Tonton, Mark Smith and Martin Dodson

Tues. 4th—Weds. 5th Mar £4.00
JAPAN

Thurs. 6th Mar £3.25
The Best in New Wave Dance
SPONOOCH

Fri. 7th Mar £3.00
UB40 + Fashion

Sat. 8th Mar £3.00
NO DICE + Wildlife

Sun. 9th Mar £3.00
THE STRAWBS

Wed. 12th Mar £3.00
JIMMY LINDSEY

Thurs. 13th Mar £4.00
LINDA LEWIS

Fri. 14th Mar £3.00
WILKO JOHNSON
+ Support

Sat. 15th Mar £3.00
SUPERCHARGE
+ Support

Sun. 16th Mar £3.00
Roots Rock Reggae with
PRINCE FAR 1
CREATION REBEL
+ The Nightdoctor

Tues. 18th—Weds. 19th Mar £3.00
THE INMATES

TICKETS . . .
TICKETS . . .
TICKETS . . .

AVAILABLE FOR ALL LONDON CONCERTS OF THE FOLLOWING

FEBRUARY
28 Tourists
28 Planxty
29 Joy Division
29 Wire

MARCH
1 Dexy's Midnight Runner
6/7 Tom Petty
8 April Wine
8 Rainbow
8 The Knack
9 Squeeze
10 Ian Gillan
11/12 Peter Gabriel
14/15 Judas Priest
14 Orchestral Manoeuvres
16 Eddie And The Hot Rods
21 The Ruts
22/23 Andrea Crouch
23 Stiff Little Fingers
23 David Soul
26 Pat Travers
28/29 Blood, Sweat & Tears + War

APRIL
1 Sad Cafe
2/3 Rose Royce
4/7 Country Music Festival
5/6 B.B. King
10/11 Jethro Tull
19/20 Sammy Hagar
30 Dr Hook

MAY
1 Dr Hook
2 B.A. Robertson
3 Dr Hook

JUNE
5 Average White Band
22/23 Styx

For more information send SAE to
LONDON THEATRE BOOKINGS
96 SHAFTESBURY AVENUE, W1
General enquiries Tel 01-439 3371
Instant credit card bookings Tel 01-240 0681

DO YOU LIKE SOUL MUSIC?

THE STEP

Thursday 28th February
ENFIELD POLYTECHNIC,
Ponders End

Friday 29th February
NORTH STAFFORD POLYTECHNIC,
N. Stafford

Sunday 2nd March
BRIDGEHOUSE,
Canning Town, E.16

Tel. Amp Management 437 4228 & 804 2768

Rainbow THEATRE

OUTLAW IN ASSOCIATION WITH PHIL McINTYRE PRESENT

MONDAY 10th MARCH 7.30pm

GILLAN

Plus Special Guests
The Broughtons

TICKETS £3.25 £2.75 £2.25
FROM BOX OFFICE, LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE AND TICKET MACHINE

ACTUAL MUSIC PRESENTS

A FINAL SOLUTION

6 Concerts of Improved Music at
NOTRE DAME HALL,
Leicester Place (Off Leicester Sq.) at 8 p.m.

On Feb 29th, March 7th, 14th, 22nd & 28th April 3rd

Featuring 28 Musicians including: — A Flying Lizzard, A Henry Cow, An Ex Busker, An Ex Blues Singer, The Inventor of the Crackle Box, An Exponent of Circular Breathing, A Juggler, and Many More

For More Details Ring 240 3688
& See Weekly Ads.

FRESH MUSIC presents
Fri 29th Feb 7.30p.m. LYCEUM

JOY DIVISION
KILLING JOKE
A CERTAIN RATIO
SECTION 25

£2.50 tickets available **Lyceum** (836 3715)
London Theatre Bookings
Ticket Machine (637 1234)
Small Wonder Rough Trade
Fresh Music 359 Edgeware Rd. W2
by post sae P.O.'s only

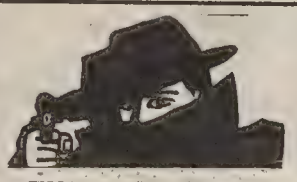
WATFORD COLLEGE STUDENTS ASSOCIATION
PRESENT

PIRANHAS
& Support
& Bar

AT WATFORD COLLEGE, HEMPSTEAD ROAD,

Friday 7th March 8 p.m.

Ad. £1.50 or £1.00 with NUS Card



THIEVES LIKE US
1979 REVIVAL TOUR (cont)

Thursday 28th February
GRANARY, BRISTOL
Friday 29th February
KING'S COLLEGE HOSPITAL, CAMBERLEY, LONDON
Saturday 1st March
MARSHALL ROOMS, STROUD

sorry, loyal Pinecliffers; see you soon

DUKE OF LANCASTER
Approach Road, NEW BARNET
(beside BR New Barnet)

Tuesday 26th February
CLIENTELLE
Thursday 28th February
LAMMAGYRE
Friday 29th February
BLEAK HOUSE
Saturday 1st March
KASHMIR
Sunday 2nd March
REDNIGHT
Tuesday 4th March
XERO'S

NATIONWIDE GIG GUIDE

Costello getting happy on tour

ELVIS COSTELLO & The Attractions begin their month-long tour of venues slightly off the beaten track with dates at Cromer (Saturday), Margate (Sunday), Folkestone (Monday) and Hastings (Tuesday). Clive Langer and his group The Boxes are special guests.

Thursday

Aberdeen Capitol Theatre: **Peter Gabriel**
Aviemore Osprey Ballroom: **The Vikings / Juniper Green**
Birmingham Digbeth Civic Hall: **Crass / Poison Girls**
Birmimgham Mercat Cross: **The Clinic**
Birmingham Railway Hotel: **Orphan**
Birmingham University: **Disco Students**
Blackpool Norbreck Castle: **Def Leppard / Witchfynde**
Bournemouth Stateside Centre: **The Jags**
Bradford Princeville: **White Spirit**
Brighton Alhambra: **Airport**
Bristol Granary: **Thieves Like Us**
Burntwood Troubadour: **The Amazing Dark Horse**
Coleshill Grimstocks Folk Club: **Alex Campbell**
Coventry Tiffany's: **The Vibrators**
Dudley J.B.'s Club: **The Gangsters**
Edinburgh Astoria: **The Visitors / The Androids / TV21**
Farnborough Tumbledown Dicks: **The Mighty Strypes**
Flint Raven Hotel: **Dedringer**
Guildford Civic Hall: **The Pretenders / UB40**
Hanley The Place: **Bright & Breeze (for three days)**
Hatfield Polytechnic: **Joe Ely Band**
Hemel Hempstead Pavilion: **The Selecter / Holly & The Italians / The Bodysnatchers**
High Wycombe Nags Heads: **The V.I.P.'s**
Ilford Town Hall: **The Face / The Silents**
Kingston The Swan: **The Itch**
Leeds Fan Club: **The Cockney Rejects / Kidz Next Door**
Leeds Fforde Green Hotel: **Saxon**
Leeds Peel Hotel: **Spyder Blues Band**
Liverpool Eric's: **The Smirks / The Charlie Parkas with C. P. Lee**
Liverpool The Masonic: **Dick Smith Band**
London Camden Dingwalls: **Prince Far I / Creation Rebel**
London Camden Music Machine: **Sore Throat / The Flatbackers**
London Clapham 101 Club: **The Little Roosters**
London Covent Garden Rock Garden: **The Distractions**
London Finchley Torrington: **Morrisey-Mullen Band**
London Fulham Greyhound: **The Modettes**
London Fulham The Cock: **Trimmer & Jenkins**
London Greenwich The Mitre: **Sweet Substitute**
London Hammersmith Odeon: **The Tourists / The Solos**
London Hammersmith Riverside Studios: **The Albion Band (until Sunday)**
London Harrow Rd. Windsor Castle: **The Legend**
London Islington Hope & Anchor: **Sam Apple Pie**
London Kennington The Cricketers: **Lacey's Allstars**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kensington The Nashville: **The Sunsets**
London Knightsbridge Pizza on the Park: **Lennie Felix (for a week, except Sunday)**
London Leicester Square Notre Dame Hall: **After The Fire / The Hitmen**
London Marquee Club: **Wild Horses**
London New Barnet Duke of Lancaster: **Lammagyre**
London North-East Polytechnic: **The Scoop**
London Oxford St. 100 Club: **Barrington Levy / Linval Thomas**
London Shepherds Bush Trafalgar: **Speedball**
London Soho Pizza Express: **Dick Charlesworth Quintet**
London Southall Hamboro' Tavern: **Strand Der Vard**
London Stoke Newington Pegasus: **The O.K. Band**
London Stratford Theatre Royal: **Sebastian Clarke (for three days)**
London Victoria The Venue: **Martha & The Muffins**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **The Expressos / The Famous Players**
London Woolwich Tramshed: **Bob Kerr's Whoopee Band**
London W.1 Gulliver's: **Red Beans & Rice**
London W.1 Maunkberry's: **Rauf Addu's W.D.P.**
London W.C.1 New Merlin's Cave: **Big Chief**
Maidstone Royal Albion: **The Pulsaters**
Manchester Band on the Wall: **Sam Lee / Dave Donohoe Band**
Manchester Polytecnic: **The Movies**
Newcastle Mayfair Ballroom: **Squeeze / Wreckless Eric**
Newcastle Northumberland College: **Marc Turner Band**
Nottingham Hearty Good Fellow: **The Drug Squad**
Nottimgham Imperial Hotel: **Gaffa**
Perth Plough Inn: **First Priority**
Portsmouth Polytechnic: **Orchestral Manoeuvres In The Dark**
Poynton Folk Centre: **Rebec**
Preston The Warehouse: **Joy Division / Section 25**
Runcorn No. 1 Club: **The Accelerators**
Sheffield Limit Club: **The Planets**
Slough Fulcrum Centre: **Fiddlers's Dram**
Southampton Eastleigh Crown Inn: **Scissor Fits**
Southampton Gaumont Theatre: **Joe Jackson**
Southampton University: **The Q-Tips**
Watford College: **The Drill**
Watford Town Hall: **Slade**
Weymouth Dorset Institute: **The Vapors**
Wolverhampton Polytechnic: **The Au Pairs**

Friday

Aviemore Osprey Ballroom: **The Vikings / Juniper Green**
Barrow Ulverston Coronation Hall: **The Original England Band**
Basildon 66 Club: **The Flatbackers**
Basingstoke Magnums: **The Martian Schoolgirls**
Bath Moles: **Metro Glider**
Bath University: **The Strawbs**
Birmingham Aston University: **The Jags**
Birmingham Barrel Organ: **Grace**
Birmingham Digbeth Civic Hall: **Vision Collision/The Photographs**
Birmingham Elizabethan Days: **The Traitors**
Birmingham Fighting Cocks: **The Pinkies / The Cult Figures**
Birmingham Mercat Cross: **No Faith**
Birmingham Polytechnic: **The Photos**
Birmingham University: **UB40**
Brighton Top Rank: **Dexy's Midnight Runners**
Blackburn King George's Hall: **Killermeters**
Bradford Palm Cove: **The Fall**
Brighton Lewes Rd. Inn: **The Rhythm Hawks**
Brighton Sussex Sports Centre: **Woody & The Splinters/The Exclusives**
Brighton The Northern: **The Tinsels**
Bristol The Stonehouse: **Alex Campbell**
Bristol University Union: **The Slits/The Shakers**
Cambridge Corn Exchange: **The Pretenders / Tenpole Tudor**
Canterbury Christchurch College: **Sandy Beach & The Deckchairs**
Chelmsford Chelmer Institute: **The Enid**
Cheltenham Town Hall: **Fiddler's Dram**
Clacton Reg Brown's: **Spasmodic Caress**
Coventry General Wolfe: **Sil Merrillion**
Coventry Ryton Bridge: **Streetlite**
Coventry Weavers Arms: **The Speedy Bears**
Cromer West Runton Pavilion: **The Original Mirrors**
Darlington Speedwell: **Monoconics**
Exeter University: **Gary Glitter /The Brainiac Five**
Glasgow Apollo Centre: **Peter Gabriel**
Grimsby Community Hall: **The Cockney Rejects/Kidz Next Door**
Guildford Surrey University: **The Modettes**
Halifax Good Mood: **The Smirks/The Charlie Parkas with C.P. Lee**
Harrow College: **Protex**
High Wycombe Bucks College: **Between Pictures**
Huddersfield Polytechnic: **Charlie Dore's Back Pocket**
Inverness Muirton Motel: **Jim Wilkie & The Mafia**
Leeds University: **Squeeze/Wreckless Eric**
Liverpool Bradford Hotel: **Stan Tracey**
Liverpool Eric's: **The Planets/The Room**
London Action Space: **The Moondogs**
London Acton Kings Head: **Paz**
London Camberwell King's College Hospital: **Thieves Like Us**
London Camden Dingwalls: **Icarus/2TV**
London Camden Electric Ballroom: **Wire/The DAF Band/English Subtitles**
London Camden Music Machine: **Slade**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Clapham 101 Club: **Juice On The Loose**
London Covent Garden Rock Garden: **The Buzzards**

IAN GILLAN takes his Gillan outfit on the road for another concert series, starting at Aylesbury (Saturday), Southampton (Sunday), Glasgow (Tuesday) and Edinburgh (Wednesday). The Broughtons support.

London East Ham Ruskin Arms: **Quebec**
London Elephant & Castle Southbank Polytechnic: **Orchestral Manoeuvres In The Dark**
London Fulham Golden Lion: **The Q-Tips**
London Fulham Greyhound: **Sore Throat**
London Fulham The Cock: **Jazz Sluts**
London Herne Hill Half Moon: **Twice Shy**
London Holborn Princess Louise: **The Scoop**
London International Students House: **Red Beans & Rice**
London Islington Hope & Anchor: **The Sunsets**
London Kennington The Cricketers: **Manyana**
London Kensington The Nashville: **Hazel O'Connor/The Name**
London Marquee Club: **Wild Horses**
London New Cross Royal Albert: **Rubber Johnny**
London North Polytechnic: **Blast Furnace's Revenge**
London Palmers Green Intimate Theatre: **Midnite Follies Orchestra/Sweet Substitute**
London Putney Star & Garter: **Greig & Nigel's Folk and Blues Night**
London Putney Whte Lion: **Bobby Henry's Risk**
London School of Economics: **The Opposition**
London Soho Pizza Express: **Don Harper / Denny Wright**
London Southall Hamboro' Tavern: **Spider**
London Strand Lyceum Ballroom: **Joy Division/Killing Joke/A Certain Ratio/Section 25**
London Tottenham The Spurs: **CO2**
London University: **Matchbox**
London Victoria The Venue: **Joe Ely Band**
London Wembley Areana: **Rainbow**
London West Hampstead Moonlight Club: **Tour De Force/Gino & The Sharks**
London W.1 Scala Cinema: **Monte Cazazza / The Leather Nun/Throbbing Gristle**
London W.9 The Chippenham: **Sanity Clause/Left Handed Virgins/Peach Leaf Curl**
London W.C.1 New Merlin's Cave: **The O.K. Band**
Manchester The Millstone: **The Twisting Ferraris**
Matlock Pavilion: **Strange Days**
Melton Mowbray Painted Lady: **Sky High**
Middlesbrough Rock Graden: **Saxon**
Newcastle Mayfair Ballroom: **Def Leppard / Witchfynde**
Newport The Village: **Fashion**
Nottingham Imperial Hotel: **Radium**
Nottingham University: **Supercharge**
Oxford Nowhere Club: **Shader**
Paisley Bungalow Bar: **Chou Pahrot**
Pontardawe Dynevor Arms: **Gweltaz Ar Fur**
Preston Polytechnic: **The Movies**
Reading Carey St. Monday Club: **General Accident**
Reading Hexagon Theatre: **The Blues Band/The Dance Band**
Reading Target Club: **Japanese Toy**
Retford Porterhouse: **Athletico Spizz 80**
Salford College of Technology: **The Things**
Salisbury Wherehouse: **No Time To Be 21/New Values**
Sanquhar The Nithsdale: **V.H.F.**
Sheffield University Tapton Hall: **Metro**
Southport Theatre: **Linda Lewis**
Stafford North Staffs Polytechnic: **The Crooks/Headline/The Step**
Stockport College: **The Still**
Stroud Marshall Rooms: **The Vapors**
Stroud Subscription Rooms: **The Teenbeats/Cygnus**
Sunderland Boilermakers Club: **The Tygers Of Pan Tang**
Telford Madeley Leisure Centre: **In The Gym**
Totnes Civic Hall: **The Checkouts/Dr. Jazz/Badger/The Terminals**
Wallasey Dale Inn: **The Posers**
Wimborne Canford School: **Chris Barber Band**

Saturday

Aldenham Red Lion: **CO2**
Aylesbury Friars: **Gillan/The Broughtons**
Bath Moles: **Seatbelts**
Bicester Nowhere Club: **In The Gym**
Birmingham Bogarts: **Sil Merrillion**
Birmingham Mercat Cross: **Strider**
Birmingham Railway Hotel: **School Sports**
Blackpool Norbreck Castle: **The Movies**
Bolton (Walkden) Bulls Head: **Crafty Avenue**
Bradford University: **The Jags**
Cambridge Corn Exchange: **The Selecter/The Bodysnatchers/Holly & The Italians**
Cambridge Great Northern: **The Auditions**
Carlisle Cricket Club: **The Original England Band**
Cambridge Selwyn College: **Fish Turned Human/The Lonely**
Carlisle Twisted Wheel: **The Vye**
Carshalton St Helier's Arms: **Johnny Storm & Memphis**
Chesterfield Brimington Tavern: **The Speedy Bears**
Coventry Lanchester Polytechnic: **The Passions**
Cromer West Runton Pavilion: **Elvis Costello & The Attractions/Clive Langer & The Boxes**
Dudley JB's Club: **The Blues Band**
Dunfermline Kinema: **The Beat**
Dunstable Queensway Hall: **The Pretenders/UB40**
Edinburgh Chamber St Union: **The Freeze**
Edinburgh Odeon: **Peter Gabriel**
Egham Royal Holloway College: **The Jags**
Glasgow Third Eye Centre: **Jim Wilkie & The Mafia**
Hatfield The Forum: **Buddy Rich Band**
Haywards Heath Clare Hall: **Chris Barber Band**
Hornchurch The Bull: **Spider**
Huddersfield White Lion: **Stallion**
Hull University: **The Corpses**
Leicester University: **Squeeze/Wreckless Eric**
Lincoln Burton Arms Inn: **Olde English Pub Band**
Liverpool Swinging Apple: **Flock Of Seagulls/Hambi & The Dance**
London Camden Dingwalls: **Jackie Lynton's H-D Band/Bosh**
London Camden Electric Ballroom: **Dexy's Midnight Runners/The Marvelettes/Dolly Mixture**
London Camden Music Machine: **Slade**
London Clapham 101 Club: **The Solos**
Lonond Covent Garden Rock Garden: **The Vapors**
London Fulham Greyhound: **On The Air**
London Fulham The Cock: **Johnny G Band**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**
London Herne Hill Half Moon: **The Q-Tips**
London Kensington The Nashville: **The Dukes/The Opposition**
London Manor Park Three Rabbits: **Rednite**
London Marquee Club: **The Crooks**
London Regents Park Cecil Sharp House: **Martyn Wyndham-Read**
London School of Economics: **The Buzzards/The Au Pairs/Alien Kulture**
London Shepherds Bush Trafalgar: **The Directions/The Apocalypse**
London Soho Pizza Express: **Neville Dickie Trio**
London Southall White Swan: **Scarlet O'Hara**
London Stoke Newington Pegasus: **Big Chief**
London University: **The Step/Headline**
London Victoria The Venue: **Joe Ely Band**
London Wembley Arena: **Rainbow**
London Wembley Hopbine: **Johnny Mars' 7th Sun**
London West Hampstead Moonlight Club: **Icarus/A-Z**
London Wimbledon Southlands College: **No Limit**
London W.1 Portman Hotel: **Merseysippi Jazz Band**
Manchester Polytechnic: **Matchbox**
Manchester University: **The Original Mirrors**
Melton Mowbray Painted Lady: **Liverpool Express**
Middlesbrough Rock Garden: **The Planets**
Newcastle University: **Charlie Dore's Back Pocket**
Northampton Nene College: **The Photos**
Nottingham Casanova: **Neman The Deman**
Nottingham Imperial Hotel: **Side Effect**
Nottigham Outlaws Bar: **Radium**
Penzance Gulval Meadhouse: **The Brainiac Five**
Reading Target Club: **Kraken**
Retford Porterhouse: **Saxon**
Sheffield Sothall Club: **Strange Days**
Sheffield University: **Landscape**
Southampton The Griffin: **The Switch**
Southampton University South Stoneham Hall: **Metro**
Southampton University: **Supercharge**
St Austell Riviera Lido: **The Strawbs**
St Helens Cindy's: **Asylum**
Stockton The Teessider: **Carl Green & The Scene**
Stroud Marshall Rooms: **Thieves Like Us**
Stychfields The Club: **The Rhythm Hawks**
Torquay The Pelican: **The Checkout Fits**
Wishaw Crown Hotel (lunchtime): **The Pests**
Worcester Punchbowl: **The Stains**
Worthing Montague Arms: **Scissor Fits**
York College of Ripon & St John: **Quartz/Dedringer**

Sunday

Ashington Central Club: **The Tygers Of Pan Tang**
Bedford Night Spot: **The Detroit Emeralds**
Birmingham Odeon: **Tom Petty & The Heartbreakers**
Birmingham Railway Hotel: **Prima Donna**
Birmingham Shirley Red Lion: **The Crack**
Birmingham Top Rank: **Saxon**
Birmingham University: **Dangerous Girls**
Birmingham (Yardley) The Swan: **Video**
Bishops Stortford Triad Leisure Centre: **Exit**
Bournemouth Stateside Centre: **Dexy's Midnight Runners**
Bradford College Vaults Bar: **Ulterior Motives**
Bristol Locarno: **Squeeze/Wreckless Eric**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Bury The Bridge Inn: **The Twisting Ferraris**
Croydon Crawdaddy: **The Mice**

CONTINUES OVER . . .

MORE GIG GUIDE

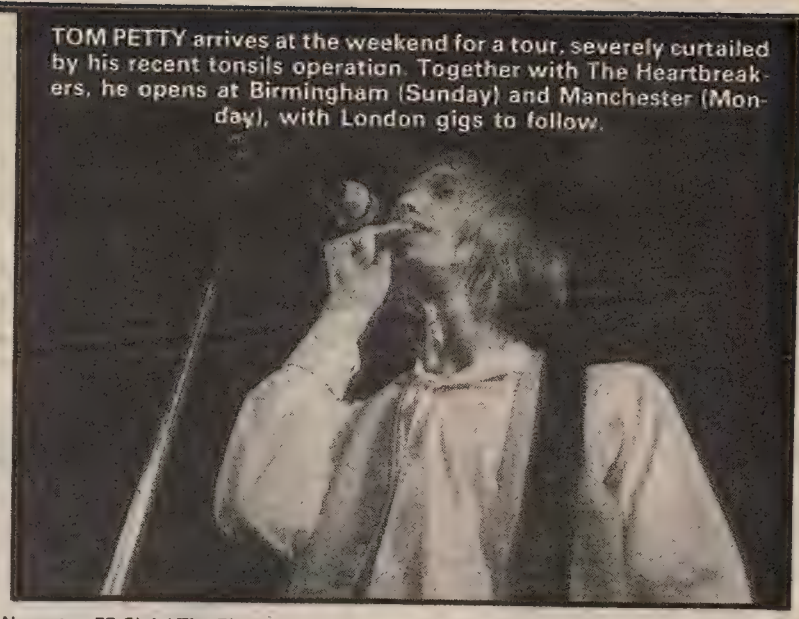
Ediburgh Harvey's: **The Flowers/Boots For Dancing/The Androids**
Glasgow Tiffany's: **The Beat**
Horsham Capitol Theatre: **Chris Barber Band**
Huddersfield White Lion: **The Dots**
Hull New Theatre: **Fiddler's Dram**
Ilford The Cranbrook: **Raised On Robbery**
Leeds Royal Park Hotel: **Windows**
Leeds University: **The Pretenders/UB40**
Liverpool The Masonic: **Eat At Joe's/Hambi & The Dance**
London Battersea Nags Head: **Jugular Vein**
London Brixton The George Canning: **Southside**
London Camden Dingwalls: **The Little Roosters**
London Canning Town Bridge House: **The Step**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Clapham 101 Club: **The Directions**
London Covernt Garden Rock Garden: **The Soulboys**
London Finchley Torrington: **Red Beans / Rice**
London Fulham Golden Lion: **The Jags**
London Fulham Greyhound: **Big Chief**
London Fulham The Cock: **Aura**
London Herne Hill Half Moon: **Supercharge**
London Islington Hope & Anchor: **Steve Hooker Band**
London Kensington Imperial College: **The Smirks/The Charlie Parkas with C.P. Lee**
London Kensington The Nashville: **Crazy Cavan & The Rhythm Rockers**
London Putney Half Moon: **The Blues Band/Paz**
London Soho Pizza Express: **Confrey Phillips Trio**
London Victoria The Venue: **The Fabulous Thunderbirds**
London Wimbledon Nelson's Club: **Rocking Dopsie and The Cajun Twisters**
London W.1 Portman Hotel (lunchtime): **Pamela Knowles**
London WC2 The Warehouse: **Gaye Brown / Annabel Leventon / Chris Farlowe / Jim Carter / Dave Brown / Free Money**
Maidstone Royal Albion (Lunchtime): **Bureau De Change**
Manchester Cyprus Tavern: **The Still / Mud Hutters**
Margate Winter Gardens: **Elvis Costello & The Attractions / Clive Langer & The Boxes**
Newquay Central Hotel: **The Winners**
Nottingham Hearty Good Fellow: **Medium Medium**
Preston Guildhall: **Buddy Rich Band**
Purfleet Circus Tavern: **Mary Wilson (for a week)**
Reading Cherry's Bar: **A.T. Pop**
Southampton Gaumont Theatre: **Gillan / The Broughtons**
Swansea Dublin Arms: **Andy Pandemonium**
Tuxford High Marnham Sports Club: **Strange Days**
Wallasey Dale Inn: **Asylum**
Walsall Dirty Duck (lunchtime): **The Amazing Dark Horse**

Monday

Birmingham Pop Club: **The Recovers**
Birmingham Romeo & Juliet: **Sledgehammer**
Bradford College Vaults Bar: **Oral Sex**
Canterbury Kent University: **Orchestral Manoeuvres In The Dark**
Cardiff Casablanca Club: **Red Beans & Rice**
Colchester Essex University: **The Smirks / The Charlie Parkas with C. P. Lee**
Colchester Mercury Theatre: **Chris Barber Band**
Edinburgh Tiffany's: **The Beat**
Folkestone Leas Cliff Hall: **Elvis Costello & The Attractions/Clive Langer & The Boxes**
Gravesend Woodville Hall: **Saxon**
Great Yarmouth Tiffany's: **The Selecter / The Bodysnatchers/Holly & The Italians**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Leeds Royal Park Hotel: **Pete Galpin's Blues Express**
Leicester Granby Halls: **Rainbow**
Liverpool Eric's: **Rocking Dopsie & The Cajun Twisters**
Liverpool Kirklands: **Hambi & The Dance**
Liverpool University: **Linton Kwesi Johnson**
London Camden Brecknock: **The Flatbackers**
London Camden Dingwalls: **The Solos**
London Clapham 101 Club: **The Hitmen**
London East Ham Ruskin Arms: **Deep Machine**
London Fulham Greyhound: **The Brainiac Five**
London Fulham The Cock: **The Carter Jones Band**
London Islington Hope & Anchor: **The Fabulous Thunderbirds**
London Kensington The Nashville: **The Jags**
London N.4 The Stapleton: **The O.K. Band**
London Oxford St. 100 Club: **Paraphernalia**
London Putney Star & Garter: **Penny Royal**
London Ronnie Scott's Club: **George Coleman Quartet (for two weeks)**
London West Hampstead Moonlight Club: **Johnny G/Sons Of Cain**
London W.14 The Kensington: **Metro Glider**
Manchester Apollo Theatre: **Tom Petty & The Heartbreakers**
Manchester Band on the Wall: **Art Failure/Medium Medium**
Newcastle City Hall: **Peter Gabriel**
Nottingham Hearty Good Fellow: **The Party**
Nottingham Imperial Hotel: **Gwaihir**
Nuneaton Cherry Tree: **The Speedy Bears**
Reading Cherry's Bar: **Motley Crew**
Swansea Circles: **The Photos**
Watford Bailey's: **Showaddywaddy (for a week)**

Tuesday

Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **Killer**
Birmingham Railway Hotel: **Speed Limit**
Bishops Stortford Triad Leisure Centre: **Gypp**
Bradford College Vaults Bar: **Aircraft**
Brighton Basement Club: **The Raincoats**
Bristol Granary: **Vardis**
Bury The Derby Hall: **Years/The Cliches**
Cardiff Top Rank: **The Original Mirrors**
Cardiff University: **Slade/The Drill**
Eastleigh Concorde Club: **Chris Barber Band**
Glasgow Apollo Centre: **Gillan/The Broughtons**
Glasgow Doune Castle: **Newspeak**
Guildford Civic Jall: **The Selecter/The Bodysnatchers/Holly & The Italians**
Hastings Pier Pavilion: **Elvis Costello & The Attractions/Clive Langer & The Boxes.**
Hull University: **Dexy's Midnight Runners / The Nips**
Ilkley Rose & Crown: **Metal Fatigue**
Liverpool Empire Theatre: **Peter Gabriel**
Liverpool Lincoln Inn: **Glass Torpedoes/Hambi & The Dance**
London Camden Dingwalls: **Rocking Dopsie & The Cajun Twisters**
London Camden Music Machine: **The Rent Boys**
London Covent Garden Rock Garden: **Shake**
London Fulham Golden Lion: **Sad Among Strangers**
London Fulham Greyhound: **The Solos**
London Hammersmith Palais: **The Pretenders/UB40/Tenpole Tudor**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **The Valentines**
London Kensington The Nashville: **Local Operator**
London Kilburn The National Club: **The Furey Brothers with Davy Aurther**
London Marquee Club: **Johnny Mars' 7th Sun**
London Putney White Lion: **The Q-Tips**
London Soho Pizza Express: **Velvet**
London Victoria The Venue: **Japan**
London West Hampstead Moonlight Club: **The Insiders/The Decoys**
Loughborough Town Hall: **Squeeze / Wreckless Eric**
Manchester (Chadderton) The Whitegate: **The Twisting Ferraris**
Norwich Cromwells: **Japanese Toy**



TOM PETTY arrives at the weekend for a tour, severely curtailed by his recent tonsils operation. Together with The Heartbreakers, he opens at Birmingham (Sunday) and Manchester (Monday), with London gigs to follow.

Nuneaton 77 Club: **The Photos**
Plymouth Clones: **The Cockney Rejects/Kidz Next Door**
Reading Target Club: **The Switch**
Sheffield Blitz (at George IV): **Stunt Kites**
Sheffield Limit Club: **The Movies**
Stoke Trent Polytechnic: **The Smirks/The Charlie Parkas with C. P. Lee**

Wednesday

Aberystwyth University: **Stiff Little Fingers**
Bath Moles: **Windows**
Birmingham Barrel Organ: **Brujo**
Birmingham Bogarts: **Quartz**
Birmingham Digbeth Civic Hall: **The Furey Brothers with Davy Aurther**
Birmingham Mercat Cross: **M.S. Nightwork**
Birmingham Railway Hotel: **Rainmaker**
Birmingham Trinity Hall: **Joy Division**
Birmingham (Yardley) Bulls Head: **Roses**
Bishops Stortford Triad Leisure Centre: **Sanity Clause**
Bournemouth Stateside Centre: **The Selecter / The Bodysnatchers / Holly & The Italians**
Bradford College Vaults Bar: **Middle 8**
Bradford University: **Dexy's Midnight Runners / The Nips**
Brighton Top Rank: **Squeeze / Wreckless Eric**
Cardiff Sophia Gardens: **Rainbow**
Chelmsford Chelmer Institute: **The Vinyl Diners**
Cheltenham Plough Inn: **Roadsters**
Croydon Crawdaddy: **The Crooks**
Douglas I.o.M. Palace Lido: **George Melly & The Feetwarmers**
Edinburgh Odeon: **Gillan / The Broughtons**
Exeter Routes: **The Cockney Rejects / Kidz Next Door**
Gloucester Leisure Centre: **Prince Far I / Creation Rebel**
Liverpool The Masonic: **Hambi & The Dance**
London Camden Brecknock: **Shader**
London Camden Dingwalls: **Rocking Dopsie & The Cajun Twisters**
London Woolwich Tramshed: **Japanese Toy / Blitz**
London Victoria The Venue: **Japan**
London West Hampstead Moonlight Club: **The Solos**
London Wimbledon Nelson's Club: **Southside**
London Covent Garden Rock Garden: **Lonesome No More**
London E.2 Earl of Aberdeen: **Stan Tracey Quartet**
London Fulham Greyhound: **The Name / The Agents**
London Fulham The Cock: **Strange Fruit**
London Islington Hope & Anchor: **The Insiders**
Manchester Apollo Theatre: **Peter Gabriel**
Middlesbrough Teesside Polytechnic: **The Idols**
Newcastle Polytechnic: **Eddie & The Hot Rods / The Killermeters**
Norwich Whites: **Jane Bond & The Agents**
Nottingham Hearty Good Fellow: **Gwaihir**
Sheffield Limit Club: **Jimmy Lindsay & Rasuji**
Sheffield Polytechnic: **The Smirks / The Charlie Parkas with C.P. Lee**
Slough Fulcrum Centre: **Buddy Rich Band**
Solihull Golden Lion: **The Clinic**

THE LOVE PAGE to advertise phone 01 261 6153

words words words

Low down and (extremely) dirty blues

BUSTER BENTON
Bluesbuster
(Red Lightnin')

BILLY BOY ARNOLD
Checkin' It Out
(Red Lightnin')

DURING the lengthy and frequent periods when major record companies have not considered it worth their while to issue records by contemporary bluesmen other than Muddy Waters and B B King, Red Lightnin' have kept the faith with a judicious selection of lovingly-compiled anthologies of rare oldies and recent recordings by contemporary bluesmen who love their work enough to avoid the temptation to go back to their day jobs.

Billy Boy Arnold is probably best-known for the fact that he wrote 'I Wish You Would', the very first Yardbirds single and a song which later resurfaced on Bowie's 'Pin-ups' album. He's played harp on plenty of good records, including a tidy few by Bo Diddley, and he appears here with a session cut in '77 at Pathway Studios.

'Checkin' It Out' is music as hard and harsh as any of the punk records made in that year at that studio: a raw, reverb-laden parcel of belligerently fatalistic R&B. Produced by Peter Shertser — who should apply the same approach to some of our local whiteboy R&B groups next time he needs some spare change, and if A&M take this as a hint re Nine Below Zero, they're right — and featuring Tony McPhee, now happily recovered from his Heavy Metal Axe Hero excesses of past years, drummer Wilgar Campbell and bassist Alan Fish, it's an album that leaves no punch unpulled.

The opener 'Dirty Motherfucker' is basically a collection of ancient 'dirty' jokes and sexist epigrams slung together around fierce soloing and a beat like a rusty locomotive runamuck: the kind of thing that Chicago bluesmen have always performed but rarely been allowed to record. Elsewhere, Arnold slips in and out of a variety of grooves and moods: self-pitying, swaggering and violent by turns. It's a harsh, embittered music and it takes no prisoners.

Guitarist Buster Benton was recorded in Chicago by Ralph Bass alongside such celebs of the blues *dramatis personae* as harpist Cary Bell and the brilliant Lafayette Leake on piano. Benton has an archetypal hoarse, wracked blues voice and he plays guitar like a man trying to slash his way out of a padded cell with a rusty razor: the music is as wrenchingly emotional as anything recorded recently by his more celebrated peers like Son Seals or Buddy Guy (Come to think of it, Buddy Guy hasn't been recorded since 1974. Are we twigging something here?)

Right now, there is more public appreciation of R&B (a music that never goes away but often gets hard to find) than at any time in recent years. Billy Boy Arnold and Buster Benton are men who deliver the goods with a wallop that even the best of our local R&B commandos — or Yanks like Thorogood or the Thunderbirds — can only match on the best nights of their lives. Rightfully, they — and Red Lightnin', who put this stuff out even when it isn't fashionable — don't deserve to get lost in the shuffle.

Blues like showers of rain? Baby, this is a floodtide. Dive right in.

Charles Shaar Murray

Archive No Fun

UK SUBS
Live Kicks *(Stiff)*

ONE-TWO-three-four-five-six! Gonna do a song an' it goes like this!

You may be thinking that the world needs a new live UK Subs album like Jerry Dammers needs a corkscrew perm, but here it is, complete and unexpurgated and aimed straight at your letterbox for just £3.50 only from the Stiff Records mail order department.

'Live Kicks' — ten out of ten for the imaginative title there — was recorded over two years ago in the murky cellar of the Roxy Club and it is an album that captures the Subs, for better or worse, in their true element. (It also revolves at 45 rpm, although whether this makes it a bona fide album or just a measly 12-inch single only John Lydon would know).

Such is the band's standing around this part of town that a couple of cynical wags have already been heard muttering sighs of relief that this particular record is available on mail order only. But spare a thought for the much-maligned Subs, hated almost to a man by the critics and forever under flak for supposedly ploughing headlong down a musical blind alley.

As relative Johnny-come-latelys on the London punk scene, the Subs were never originators. They never set their sights as bravely as the Pistols or Clash but, by the same token, never shortchanged an audience by not living up to expectations.

Their R&B-tainted, unashamedly Ramonic thrash could, and indeed still can, always be relied on for an unpretentious fun night out. No more and no less.

'Live Kicks' was recorded on New Year's Eve 1977 and showcases the same set which provided two songs — 'I Live In A Car' and 'Telephone Numbers' — for Lightning's 'A Farewell To The Roxy' LP. In fact, this album is only appearing now due to the fact that the band, when agreeing to the 'Farewell' compilation, signed away the rights of their entire set that night.

Hence this artefact being available by post alone: our four croptops were none too keen on live product competing with their recent 'Another Kind of Blues' studio effort in the shops.

So what do you get for your three-and-a-half sheets? Twelve tracks, 13 if you include 'Stranglehold' when it is repeated for an encore. Only two songs are previously unreleased: 'Illegal 15' and 'No Rules', the latter a regulation anti-authoritarian punk rant, but no less invigorating for that.

Three of the best tacks are undoubtedly those which were later to appear as singles — 'Stranglehold', 'Tomorrow's Girls' and the epic 'CID', the Subs' 'White Riot'.

The rest of the songs are patchy in the extreme, though the album on the whole is a lot less close to the neo—HM onslaught one might have expected from some of the band's studio stuff.

But what the heck. LET'S POGO AGAIN (like we did last summer?).

Adrian Thrills

'Live Kicks' is pressed in a limited edition of 5,000 and can be got through the Stiff Secret Service, 9 Woodfield Road, London W9.

When Irish Osmiroids are smiling

THE NOLAN SISTERS
The Nolan Sisters *(Epic)*

IN THE MOOD for dancing? Then why not 'get down' and 'get funky' with these five attractive — and talented — lasses from the Emerald Isle? Take my word for it, this record sparkles like a bucketful of Babycham.

Versatile — that's the word for the Nolan girls, and all with the good looks of Aer Lingus stewardesses. Let the trendies sneer, but this vivacious and winsome quintet of colleens (well actually, only one of them's called Colleen. The others are Anne, Linda, Bernadette and Maureen) can certainly show the 'punk rock' brigade a thing or two when it comes to clean professional entertainment. Just take a listen to their version of Art Garfunkel's 'Bright Eyes' which is deeply moving — every time I play it people move — or their sensitive reading of Cliff's tender ballad 'Miss You Nights'; it brings a tear to the nose.

On an uptempo note, how about the swinging rhythms of 'Boogie All Summer', not forgetting 'I'm In The Mood For Dancing' (perhaps literally, the disco hit to end them all) or — for that *special* occasion — the slow'n'sultry 'Let's Make Love'. In the words of the Abba smash that provides another of the album's highlights: 'Thank You For The Music'.

Harmonies, melodies, fantasies, romance — all this and more can be yours, all yours. If you're too 'hip' to like The Nolan Sisters, then you're too hip to like The Nolan Sisters.

Paul Du Noyer

'Surf's Up'-at a drop in the ocean.

'Surf's Up', first released back in 1971, has always been regarded as the Beach Boys' greatest collection of songs.

Like any classic rock album its appeal is timeless. Now, nine years later, 'Surf's Up' at only £2.79 should cause more waves of excitement today.

WOOLWORTH PRICE
£2.79

Item subject to availability. Price and availability of advertised product may be different in Northern Ireland, the Republic of Ireland and the Channel Islands.

Everybody needs WOOLWORTH these days!

And Woolco

LIVE!

The Beat

Dunstable

"STOP your fokkin' fightin'. Have you come here to fight or dance?"

Ranking Roger, The Beat's toaster, is almost hysterical with rage and emotion. "Look I'm black man," he screams, tearing off his hat and jacket. "I'm black! So what you here for?"

He points at the half dozen or so bullyboy skinheads, bigger than the rest, though probably not much older than 17, who had been dumbly proclaiming their NF alliance until stopped only three numbers into the set by some of the audience.

Vocalist David Wateling attempts to pacify Roger, who seems about to launch himself into the midst of the protagonists, and the band threaten to leave the stage before launching themselves into 'Whine And Grine' to the rousing shouts of "Black and white unite". Bar six, the audience are on their side all the way.

Afterwards in the dressing room, the usually cheerful, always moving, always smiling Roger, is quiet and uncommunicative. This has never happened to The Beat before, and he is confused and deeply hurt. Some of the punters, mostly little girls who look about 12, pester him with questions; sadly they don't even understand what was going on.

Like Madness, The Beat are attracting a younger audience. The new Bay City Rollers label now attached by some to — Madness, could just as easily be applied to The Beat. And at least there's no trouble getting to the bar tonight as most of the audience are too young to get into that area. Even so there is no lack of euphoria.

The hall — only half-full but filled to its legal capacity, is a monochrome sea of bobbing, jerking bodies, indicating the 2-Tone way in chequerboard semaphore. Black and white unity — those (six) who couldn't see it must be blind.

Punky reggae, The Beat have called their music, with a splash of ska (it cannot be more strictly defined, other than commercial). Arista (or Ariola as the case may be), have got themselves another Secret Affair — a popular, present-day dance band. The Beat seem to have little to do with The Specials and Selecter by comparison. They haven't got their depth and fertile imagination, they are not so fluent, so addictive, or so enthusiastic. Apart from bean-bag Roger there is little life onstage.

'Tears Of A Clown' is a classic number, however it's interpreted, and so it quite naturally launched The Beat, who updated it with the current ska/reggae touch. But their latest single, 'Hands Off She's Mine', lacks any kick and punch in its arrangement, and any sense in its lyrics, which are sexist drivel about youth club jealousies that betray the band's own narrowmindedness and suggest a lack of songwriting talent.

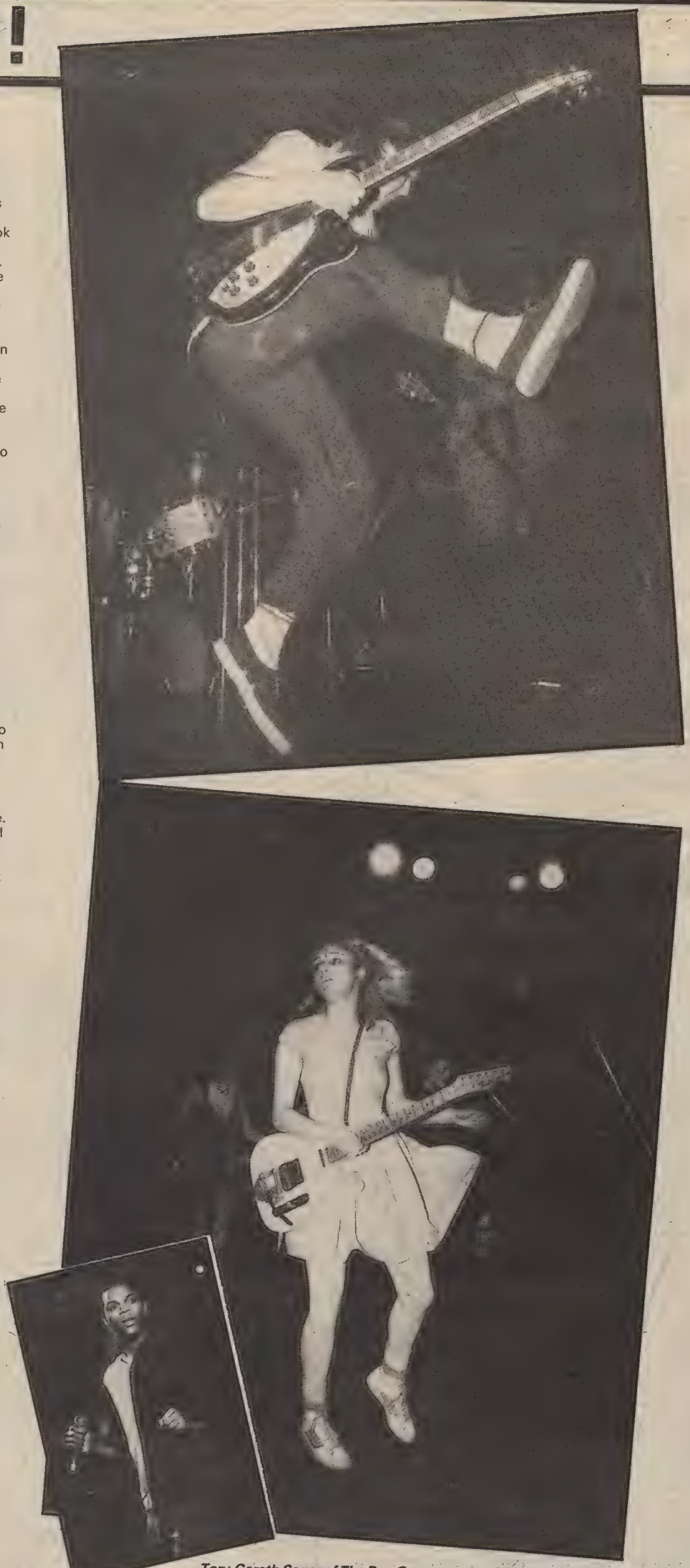
'Twist And Crawl', the 'B' side, is musically better, but like the whole set sounds sparse, barely adequate tonight without saxophonist Saxa (who is laid off with bronchitis) even though his embellishments are substituted for by David Wright (The Beat's tour manager) on keyboards for the first time.

Last year, when The Beat started out, they seemed to have the potential of another 2-Tone success story, and it seemed they only needed experience to fill in the gaps and round out their ideas and sound. Yet still there is only the bare bones that show no sign of improvement.

Perhaps they have gained a false sense of security from their initial hit and from the tidal wave of 2-Tone mania — and they certainly seem content to ride the crest of that wave at present. But unless they stop and take stock of the situation soon, they may just find themselves left high and dry.

Things are all too easy for The Beat at the moment.

Deanne Pearson



Top: Gareth Sager of The Pop Group: centre: Viv of The Slits; bottom: The Beat's Rankin' Roger. All pix Santo Basone.

The Pop Group
The Raincoats

Liverpool

THIS ain't no party, this ain't no disco (ouch, that scourge-mark's still sore) *this* is Brite White Hopes On Funk.

You can squeal about the para-hipness of owning a disco album or two (provided they're both by Chic), but you'll still risk being left rocking at the city gates while the rilly sincere strivers in sack-cloth and thorn-crowns tear off to Mount Calvary to suffer in their spotlight for us and their music.

I'm tired of being patronised by bands who see themselves as representatives of the Punters' Struggle, just humble rock combos facing insurmountable difficulties with the mothersucker, the Record Business. Bands like Swell Maps, the catastrophically dismal Athletico Spizz, Inch War and Essential Logic have set themselves up (for all their tranquil, unassuming wacky sloth they're still well publicised, well written-up: famous, basically) as Duffers On The Frontline, taking a stand for the li'l guy.

Since when has the audience been the underdog, the irredeemable, nigh-on oblivious failure whose life's ups and downs have to be clarified and explained by songs? It suits contemporaneity to be ingratiating and warmly receptive, because all the *naice bearnds* can help us out and enrich our lives. They simply take ineptitude and senility and bare their sensitivity in the shop window. And if they're girls, they've got it made.

To dislike The Raincoats is to dislike womankind, it seems. Men and women have every right to be treated as individuals, but they've got no right to look anonymous and drab and sound self-consciously

The Slits
This Heat

Electric Ballroom

SHARON, Colin and Kevin of Final Solution, for all their foresight and ambition, haven't reaped much of a reward lately. The hand-out they passed around this packed-solid Ballroom at their benefit on Friday night thanks the musicians, The Mighty Observer Sound System, Rough Trade and friends for help in aiding their ailing financial situation, adding: "All groups tonight are playing for expenses (and fun)."

From which I can only infer that This Heat's definition of 'fun' has long since keeled off axis.

If there's one affectation of that all-embracing banner 'The Musician's Collective' that really gets under my skin (the more so, the more avante-garde its leanings), it's the kind of abject aloofness and wretchedly patronising tone it tends to adopt when either playing a venue that's plainly unsuited to a non-visual, non-projective music or to an audience it deems incapable of comprehending — or even reacting to — music of such obvious complexity. The more This Heat distance / alienate themselves, the more they undermine the actual purpose of the performance.

Their sole communication outside of their music was the parting words "pathetic, absolutely *pathetic*"; and if that wasn't aimed squarely at their audience, then they shouldn't leave themselves so wide open to misinterpretation.

That aside, This Heat are a three-piece experimental aggregate from Cold Storage, an ex-meat pie factory, their rehearsal space in Brixton. Their music's built around a basic empathy and mutually-dependant intuition born of fastidious practice of both disciplined and fairly random musical speculation. Their instruments are drums / percussion / bass / keyboard / synth, guitar / soprano sax — with assorted vocals, manic Gothic chant and whistling, ornamented with tape-loops.

Imagine a series of rhythms — some just block chords, overdubbed percussion and stray guitar accents, some stealthily radiating carpets of sound with jangling oriental drum patterns — and then picture the other instruments focused upon them as colouring, and you'll know you're dealing more with the Cage / Eno school of ultimate movie soundtrack than anything remotely attuned to a rock gig context.

Inevitably, feelings fluctuate. This Heat are sporadically vivid, moving and meaningless in turns. I enjoy them most when they play for us too.

Low rumbling dub from the Mighty Observer gives way to The Raincoats, whose cause I like a deal more than its effect but who went over well with a crowd whose penchant for teetering aerosol-sprayed rag-bouffants suggests their interests lie elsewhere on the bill.

In fact, The Slits have it easy from the start, their audience being so immediately appreciative (and so painstakingly reflective in garb) that there seems little pressure on the three of them to inject any real effort into fulfilling an expectation. With all that left-field marketing behind them, their aggressive urchin sexuality, their petulant, plaintive, brilliant album, even its perverse '60s pop wurlitzer logo, the effect of seeing them on stage is so instantly gratifying.

And they turn in a stunning set — tense, lilting, sometimes sprawling and grandiose like a mock-cabaret, contagiously facetious, haywire — marred only (and at times *very* badly) by Ari Up's now-wholesale bid for Rasta credibility, plus obligatory goofy free-think propaganda between numbers.

Matted dreads cramped under a huge felt homburg, skanking across the boards in slow deliberate motion, she holds aloft a chopstick in either hand.

"Forks are really disgusting if you think about it," she decides. "Having metal in your mouth is no good. Sticks, mon!"

And then: "Take an example of China. They're the only race in the world that never oppressed anyone and have never been oppressed." Followed by: "You're really on form tonight. We're gonna brain-wash you into thinking."

Bruce, The Pop Group's drummer, is the band's whole backbone, keeping a tension between the strict rigidness of his cross-rhythms and the raggedness of The Slits' frontline. A keyboard's added stage left to fill out, Viv's wavering thin guitar, and Tessa's bass you don't hear, you just *feel*.

Tonight they open with an anguished 'Spend, Spend, Spend' lost in echo; a chaotic, chunky 'Instant Hit'; an angular 'Improperly Dressed' before panning onto a steady rolling momentum for dense, passionate readings of 'Newtown', 'Typical Girls' and 'Grapevine'.

It's the kind of momentum that forges through the rest of the set, sweeping all the debris, the chaos, the false starts, the frayed ends, the tensions, Ari's scat vocals, and the steaming heat of the Ballroom into one forceful exuberant wave of emotion, a perfect platform for the three crazy girl singers, the alto sax and the extra bass that come flooding on the stage towards the end to produce a kind of orchestrated primal scream.

The Slits have gained a little experience in exchange for a little innocence. They've cleared a breathing space between dub and free-rock, adapting strains of both. That Ari Up should be naive enough to now want to wholly emulate the dub factor (even adopting a Rasta accent, no less) threatens to distort much of what the band has so carefully, so cleverly, created.

So why do it? Someone ought to ask her.

Mark Ellen

Peter plays with politics and passion

Gabriel growing up. Pic Al Johnson.

Peter Gabriel

Leicester

THE sound of Supertramp is switched off. The house lights are left on. Skeins of synthesizer drift through the speakers backed by empty echoes of percussion and static drips of electronic sound. There is silence. Then it starts again.

And stops.

The house lights dim. On cue the audience start cheering. And hand-held spotlights start spearing the hall, bleaching one awed face after another. Men are moving through the audience, their lights continually exposing slices of the crowd.

It's unnerving; you wonder — "Will it hit me?"

As the haphazard procession converges on the stage, they beam their lights briefly onto their own faces; between thin fluorescent tubes, amongst slim stalks that support small stage lights, Peter Gabriel and his group start playing.

It is the most impressive start to any concert I've seen; it is not merely spectacle.

On stage Gabriel is dressed identically to the rest of his group in a black boiler suit striped asymmetrically with white. He has short hair and a smooth face. Whether he is running, jogging, kneeling or sitting on stage with his head held in his hands, his movements are economically controlled. He has a still, seemingly inscrutable centre; the dancer's ability to make each gesture pregnant with import. Even when he turns his back, he's rivetting. He is the perfect performer.

Although 'Mother Of Violence' is superb, the childish ululations at the end exquisitely chilling, and 'On The Air' blazes brilliantly, I'll pass over the old material. His new songs are stunning.

The clue to them (and him) is in a song, which since I didn't catch the title, I'll call *Punishment And Learning*. He explains that it is based on the famous American experiment in which volunteers were split into "teachers" and "learners". The teachers were told to assist the pupils by administering punishment in the form of electric shocks. It was discovered that 63 per cent of the volunteers were prepared to administer charges of 450 volts which would have severely damaged or exterminated the learner (unbeknown to the teachers, the learners were actors simulating pain).

"It shows just how far they'd go before questioning authority."

It also shows something about Gabriel himself: because during a concert, Peter Gabriel is Authority; he knows it and he's using his position with immense intelligence and laudible integrity.

That is why between each song he jokes with the audience, talking calmly and naturally; that is why he follows a song with the disturbing emotional intensity and, ultimately, manipulative power of *Punishment And Learning* with the release and relief of 'Modern Love'. And that is why at the beginning of the evening the group illuminated and involved the audience. Gabriel isn't shedding his responsibility, he's sharing it. He goes one step further. He gives himself.

During 'Games Without Frontiers' he is plainly nervous. He sings scrappily, makes spluttering attempts at mime, loses control of his careful external incarnation. At first I think he's scared of the song's success. But he nods curtly to the drummer who continues the beat, approaches the edge of the stage and falls, face first, into the audience.

This reveals more than the fact that he does care that he needs approval as much as, possibly more so, than the rest of us. It is a conscious admission of his own vulnerability, a diffusing of his power; in an emotional not physical exigency. He is courting a response to his own essential self.

It also makes sense of the Genesis nursery rhymes and tales, the reference to games, toys and the paraphernalia of childhood that are still splattered in his work.

Whilst Gabriel has retained a child's porous, penetrating perception, he also still has the child's acute sensibility that is easily squashed. Revealing himself is an act of courage for a man who uses his performance as protection.

His new work is immediate, mature, direct and devastating. Sound and sight are often inseparable; both involve the frequent use of contrast. The texture ranges from the simple stripped sound of piano, voice and percussion to the full, colourful blend of the whole band. More than ever he's using his music as a measured medium to transmit his own intellect and emotion. If this also implies instruction, it is only in the sense that his work demands thought.

He introduces each song carefully, but it's hard to assimilate their full import on first hearing. 'Family Snapshot' deals, I suspect, broadly with American politics, specifically with the death of John Kennedy as seen through the eyes of the President's assassin.

In another new song he becomes the passive incarnation of an asylum inmate. And the sound changes from a calm stream of gentle piano and trickling xylophone to lost, unearthly screams of unbearable, orchestrated angst.

He finishes the set with 'Biko', an ethnic, rhythmic chant in which he uses his immense power as a performer to deliver an explicit, intensively moving, indictment of apartheid based on the death of Steve Biko. *("You can blow out a candle/But you can't blow out a fire")* The song is also a simple, forceful tribute that is rich with pure, fierce sorrow; and I can't have been the only person present who was fighting back bitter tears.

Gabriel has stopped telling tales, playing hide-and-seek, dressing up his ideas in amusing disguises. He now says what he means and means what he says.

Peter Gabriel has grown up.

Lynn Hanna

under-rehearsed and expect whoops of blissful thanksgiving.

Pity, really, because that's what they got.

At the matinee show there were small clusters of clappers and swooners just lapping up shrinkwrapped incompetence, and this was why I avoided the 'adult' show, where the number of sycophantic thumbsucking arts-patrons would have been torturous in the extreme.

Boogie *ubermenschen* like The Pop Group tend to bring them out of the drawing rooms in swarms.

I feel sorry for all the dour Hovis-hairstyled lecturing lecherers, because they have to tolerate raucous and embarrassingly enjoyable funk to get to the message.

A Pop Group gig could be described as a crowd of A Level students from a Will Hay film having a garageband dance party at the coal face.

They have severe disorder in the Visual department — they dance like students and barnstorm *a la* Hank Marvin, but they had the entire matinee audience under a groove. I stood near the bass speaker and felt as though my ribcage was taking a walk — enjoyable, actually.

Their lyrics, what there are of them vary between a single phrase *"Rob A Bank"*. . . and the swirling mirth of 'Scuba Diving' or a rapped polemic, invariably vague and consisting of marvellous consciousness-expanding pearls like *"To learn, unlearn"* or *"Are You Part Of The Solution Or Part Of The Problem?"* All this visionary fore-warning was being done more arrogantly and consequently more self-deprecatingly by Subway Sect ages ago.

Their liking for tribal bassline GBH (they played 'Burundi Black' over the PA before The Pop Group came on) is their family jewel as far as I'm concerned, because the verbals are just warnings; they observe rather than confront, and there are enough spineless cosy artistic tea-leaf readers for all those mentally squalid decomposing futurists who like their passivity elevated into black wax to be going on with — ta very much luv.

Their music isn't proper or pure funk, it's itchy guitar-work and pre-Barry White swishing drums, but it's a fairground of bodybludgeoning noise and very enjoyable in this form. I hope Seekers Of Wisdom, static, reactionary, media moguls *hate it.*

Funk with the coal-face face-aches, by all means, but *I* think the raps are crap. They might be Hippies.

Kevin Fitzgerald

Toyah

ON TOUR MARCH

7th Bath Pavilion
8th Leicester University
9th Birmingham Top Rank
11th Manchester Poly
14th London Electric Ballroom

See Toyah on the Old Grey Whistle Test March 4th

42 Manchester Street, London W1M 5PE
Telephone : 01-486 6141

SAFARI

Already No 1 in the Alternative Album Chart

Album
SHEEP FARMING IN BARNET
IC 064

Single
TRIBAL LOOK/ BIRD IN FLIGHT
SAFE 22

Whirlwind

Music Machine

Whirlwind. Pic Steve Wallgren.

Rock's corpse warmed up

GOING to see Whirlwind made me feel young again!

Rock's getting really old now — middle-aged — and it's become too easy for teenagers unable to think up new punchlines and styles to cuddle their pet idea of when rock'n'roll began and pretend that they're starting all over again in a more determined, audacious manner.

The mass media love all this nostalgia indulgence because they know what to do with it. Everybody's happy nowadays!

Mod, the 2-Tone family and all the cousins were bound to succeed so dismally because of their cheery danger-tinged obviousness; it's fun with feeling ethnic, the complacent need for media people to feel that they're ever presently hip and trendsetting, and an overall relief that punk practice had settled down in a manageable direction.

Pop these days is most definitely a family affair.

The numbing response to the ska line suggests how safe people — from Gambo to *NME* - prefer things to be. The Specials, Madness, Selecter are so well mannered, matey, malleable, mobile. It's the sort of conspiracy that all superficial rock lovers who've long lost sight of rock's need — the whole point! — to move forwards and sidewards constantly and dramatically are pleased to be part of. They'll defend the method and motivation of energising, cheerful and conscientious idiocy to some kind of death.

Less relentless but coming your way more and more all the time, perfectly uniformed, politely informed, are the rockabilly cutsies and the heavy metal uglies, whose controlled music is already seeping into the charts and, inescapably, our lives.

This lot revel in the fact that they've prematurely aged, that their music has such biblical history, and ignore the fundamental issue that they haven't anything idiosyncratic or original to add to extensive tradition.

Rockabilly and HM representatives haven't even the good grace and commercial sharpness to dress up their rewrites with deceptive vitality or pretend to contemporary awareness. The practitioners just blunder and plunder onwards.

Whirlwind are pleasant entertainers, well regulated historians, neat and well scrubbed mini-stars for Sunday. Soft, easy and swinging, tap your foot, electric bass-driven, spacious rock and roll (ha!).

They're totally devoid of the edge, urgency and unruliness that was an undercurrent of Kent's piece. They gently throbbed with the bonhomie of Bill Haley, roused the audience with typical revivalist zeal and like their distant heavy metal cousins were totally — and quite happily — squeezeddry of any of the original command and revolt.

The Fall have proved with 'Fiery Jack' the possibility of using the flighty sound and essence of rockabilly for hard and derisive effect; another way of using repetition as a beautiful weapon.

Whirlwind were just candy.

But through a combination of manipulation, submission and media attention such docile practice can easily become part of the rock'n'roll pattern, the supreme truth.

But where's the dissent, the anguish, the poetry?

It all comes back to how ancient Chuck Berry / Stones / Who values are still worshipped by those who matter, and are continually impressed upon developing rock'n'roll as the real and only ones. All through the '70s these puritanical values have become progressively more negative and destructive (punk has backfired in a lot of ways and merely intensified them). These values have given The Specials' chosen empire its position of power. They're helping HM and R&B. And Whirlwind are riding in on them when they barely deserve four minutes on *Oh Boy!*

To some the HM resurgence is appalling; the rockabilly thingie is alright. To others it's vice versa. R&B's re-run comes somewhere in the middle both ways.

These dumb distinctions are easily applied and are rooted in those old values. To me it's all death warmed up. It's all stunting growth. And I'm the first to embrace pop triviality.

Whirlwind may look like four fresh kids with a message and a destiny who've discovered a bracing new way to lively up yourselves. But in reality they're just four more zombies. And all this plague of zombies is churning up is choking me.

Although I'm informed it's all very harmless. I must be missing the point.

Paul Morley

TENPOLE TUDOR

escaping the SWINDLE

'REAL FUN' *new single - out now*

KOROVA

Rainbow

Ingliston

THE headaches have been getting worse. This time it was dark when I came to. There were parked cars stretching off in every direction and, amidst hundreds of other shapes I was walking between the rows, stumbling through mud and puddles. The air was filled with the thrumming of mighty engines.

There was a ticket in my hand. *Rainbow* it said, and then it listed all the famous people who play with that group.

Rainbow were playing at something called Ingliston Royal Highland Agricultural Exhibition Hall, presumably on one of the rare occasions when Highland-born Royalty weren't staging an Agricultural Exhibition. The noise was coming from a chicken canning factory. It wasn't Rainbow tuning up.

The hall was packed. It was like a rock festival crammed into a huge ice-rink. When the lights went out there were thousands of silhouetted arms flashing peace signs. A huge cheer went up as 'Land Of Hope And Glory' came on very loud, followed by vast, rumbling, rocket take-off sounds, an imitation storm on keyboards, voices, then flash bombs between the eyes.

It was like being hit from behind with a shovel.

Rainbow came on then, of course. It was very impressive. The backdrop was of the Earth with a huge rainbow shooting out from the atmosphere and curving down behind the band as if they were on the end of the rainbow, playing while hurtling through space. That's what the rocket noises were about: Rainbow blasting into interstellar overdrive, aided only by the latest technological achievements of five continents.

Rainbow were like the bit in *Star Wars* where it took five minutes for a starship to move past the camera. Something colossal and sophisticated to gape at. A display of power, high-level organisation and spectacle too immense and unwieldy to attempt anything but the most specious forms of subtlety.

The band's name, or trademark, for instance, is so unimaginative and laughably simplistic it could be a paint company (though the logo is simple and easily identifiable to build a merchandising company around). The music has exaggerated and simplified all the most mass-marketable aspects of early hard rock without retaining any of the spirit or substance. (I'm sure 1970 hard rock was never as hollow and condescending as the majority of 1980 heavy metal).

It's as if the members of Rainbow decided it was about time they started using their considerable talents to do some making-up for all those years of hard work and debt, then hired a market-research company and started a corporation based on the findings.

And, of course, nobody ever lost any money overestimating the bad taste of the public. Graham Bonnet even spoke to the audience politely — as if they were shareholders.

Rainbow did their imitation of Sky briefly, then Ritchie Blackmore started to play 'Greensleeves', an old Henry VIII number, and a crowd favourite judging by the reaction. That merged into the recent hit 'Since You've Been Gone' before Blackmore finished it off, twisting the knife with (cringe) 'Somewhere Over The Rainbow', to further roars of approval.

This kind of thing was taken to extremes later with the advent of a Don Airey Keyboard Solo.

He started with a Phantom Of The Opera steam-organ classical dirge, then the band piled in briefly before leading into Blackmore's Rolling Feedback Solo, which eventually collapsed into another Popular Classical Melody, then onto the kind of endless keyboard solo I thought had died out with The Nice — bombastic crashes, whines and stereo swirls between numerous chances to Name That Tune! (special applause for the inevitable Scottish tune and the synthesizer motif from *Close Encounters)*, ending with an impersonation of a helicopter landing.

Then there was a drum solo.

And a cavalcade of buses began to appear out of the night to take everyone away.

Glenn Gibson

Roger Glover. Pic Harry Papadopoulos.

The faceless man of heavy metal

The Only Ones Simple Minds Martha And The Muffins

Lyceum

A NIGHT of tradition, pretension and broken promises in roughly that order from the top of the bill looking down.

Three bands all dressed up with nowhere to go: plenty of pretty poses but with nothing beneath the gloss. Just strip away the wrapping and the trappings and you're left with very little meat.

Martha And The Muffins kicked off with a short and teasing set.

A Canadian six-piece complete with sax and two organs, they are over in this country for just three dates to promote a single and album on Virgin's DinDisc offshoot. They promised a lot but never quite achieved it.

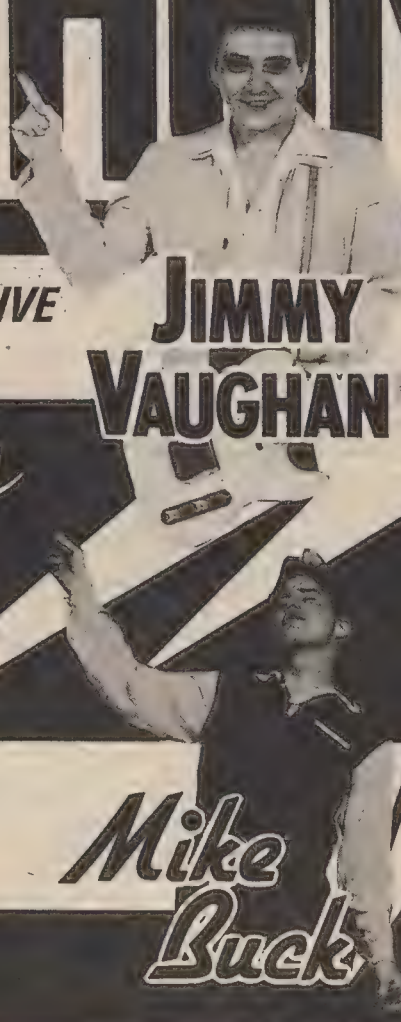
Their niche is bright and breezy summer pop, somewhere between The B52s and The Yachts, though they patently lack the zany sparkle and flash of the former. They have a great sound, heavily dominated by the glorious Farfisa organ hum, but seem uncertain as to what exactly they want to do with it.

I like their tackiness and eclecticism, which encompasses driving motorik drumming and some great Andy McKay-style swooping sax lines, but they lack stage presence and any real focal point.

Whatever, they never came to grips with the problems that usually face bill-openers at the Lyceum; these being drastically limited lighting and a largely disinterested audience. In such circumstances bands needs to grab listeners by the scruff of the neck, not just tap them gently on the shoulder.

THE FABULOUS

THUNDERBIRDS

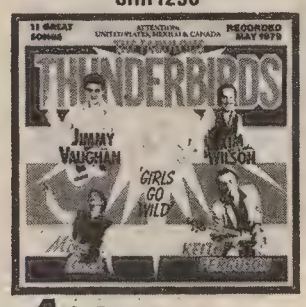


APPEARING LIVE
SUN. MARCH 2

JIMMY VAUGHAN

NEW E.P.
YOU AIN'T NOTHING BUT FINE
SHE'S TUFF
SCRATCH MY BACK
CHS 2145

NEW ALBUM
THE FABULOUS THUNDERBIRDS
CHR 1250



'GIRLS GO WILD'

Chrysalis

APPEARING LIVE
MON. MARCH 3

KIM WILSON

THE Venue

Hope & Anchor

Mike Buck

KEITH FERGUSON

The Crooks

Nashville

THOUGH The Crooks have planted themselves firmly on the shelf marked mod, I suspect that their hearts lie a little further afield. Nearer to R&B country, in fact.

They started their set with brisk energy, and were at once quite a different jug of lemmings from the enfeebled foursome on display previously at te Moonlight Club. In place of listless drabness were brightly scrubbed chords and a singer putting the boot in from the off.

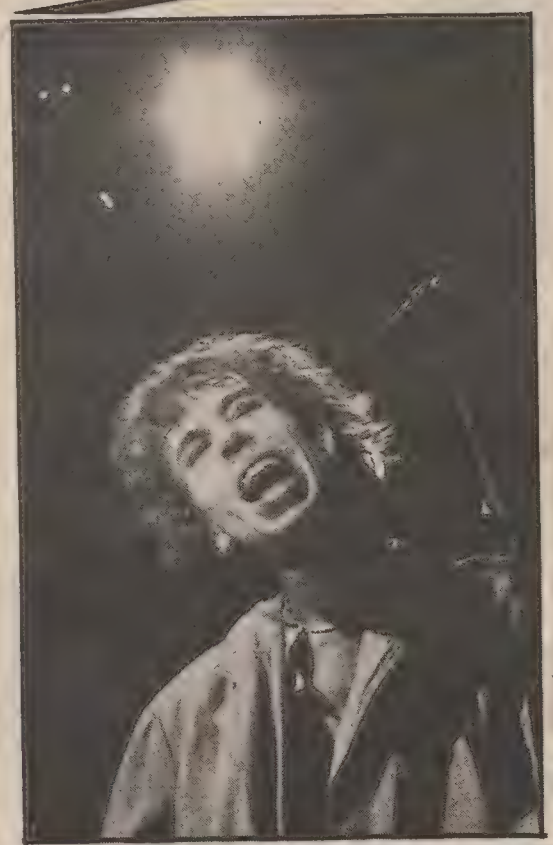
It's dispiriting to have to report then that The Crooks let themselves down with the middle section of their act which let the steam out of the performance. Too many pedestrian songs written to a faded formula.

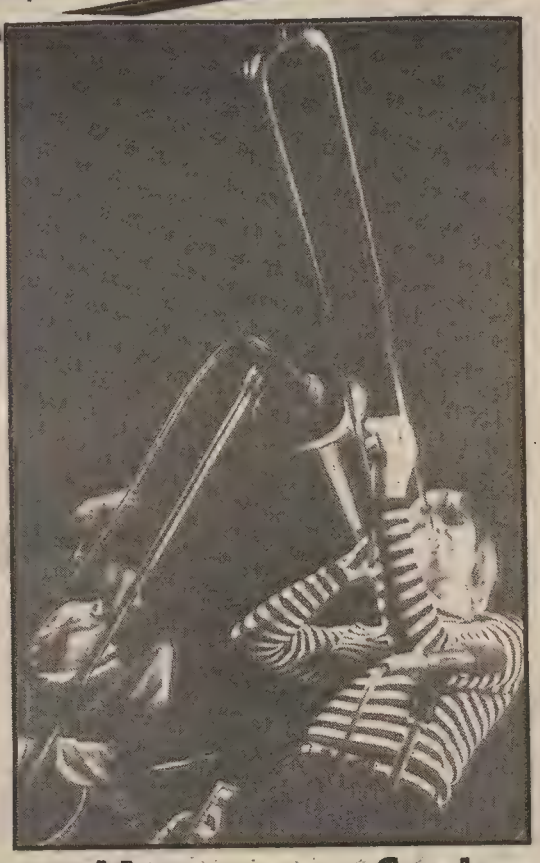
But all was not lost. They picked themselves off the floor with a dense reading of The Small Faces' 'Understanding' and by the end The Crooks had done enough to leave a favourable impression. 'Modern Boys' is a fresh, snappy number and the new single 'All The Time In The World' owes too much to the Jam but isn't bad all the same.

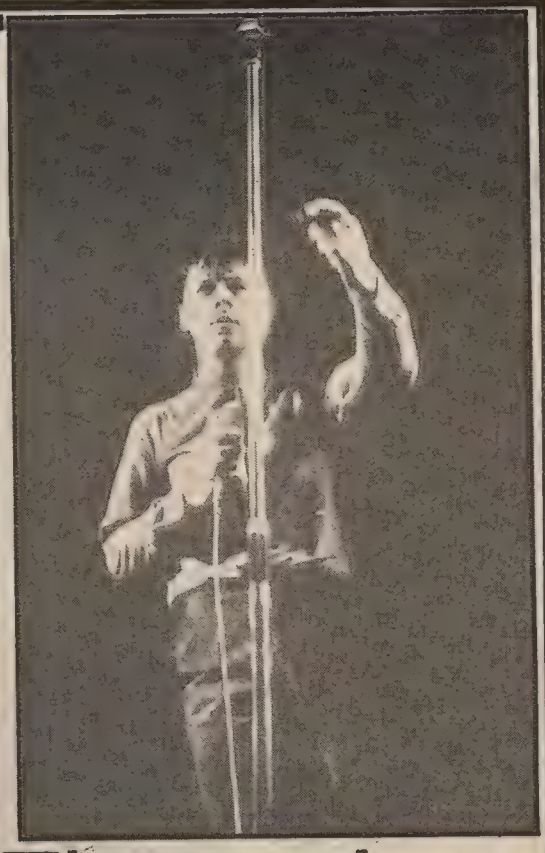
Should The crooks choose to turn their backs on mod and crank the dials towards 'Raw', they could be in with a chance.

Adam Sweeting

Left to right: Peter Perrett, Jim Kerr, Martha Muffin. All pix Anton Corbijn.







The ancient tedium of the modern age

Maybe it was the size of the venue that restrained them. Vocalist Martha stated at least once that this was the largest place they had ever played, in which case I wish I'd been able to make my acquaintance with them in the intimacy of a smaller club.

Simple Minds followed with a long and musically verbose set.

Self-consciously austere and moderne, they seem to be aiming for the android pop of Numan but are rooted too irrevocably to mid-'70s pomp/glam rock. Jeez, one of them even plays a Flying V guitar.

Like the Psychedelic Furs' Richard Butler, vocalist Jim Kerr meanders through a set of familiar Rotten and Bowie poses with neither the venom of one nor the wry detachment of the other. Behind him, guitarist Charlie Burchill builds a plodding heavy rumble over which hangs the baroque electronic doodlings of keyboard plater Mick McNeil.

The resulting sound is symptomatic of everything that is unappealing about most of the new electronic bands: none of them inject enough soul or guts into what they do. Instead the medium is the message in the electronic age and all things are moderne, mechanical and mundane.

I could be doing the Glaswegians a sever injustice in labelling them so, but their cool, starched contrivances left me totally unmoved.

Where Simple Minds were bloated, The Only Ones were unashamedly bombastic.

Playing their first London date for almost a year to tie in with the release of a new album, they came on like heroes with Peter Perrett looking like something out of *Life Of Brian* in dowdy, baggy robes.

The sensitivity and subtlety The Only Ones occasionally muster on record disappears without trace live, giving way to straightforward, leaden boogie, as tedious and unexciting as it is old-fashioned. John Perry's out and out cosmic guitar soloing, even in these grim days of the HM revival, sounded like stray remnants from a bygone age in the confines of a simmering Lyceum.

A wildly swaying crowd certainly made them welcome enough, even though the newer songs like 'Trouble In The World', 'Me And My Shadow' (with Pauline Murray and Koula Kakouli on backing vocals) and 'Why Don't You Kill Yourself?' were received a lot less enthusiastically than the old faves from 'Lover Of Today' to 'Another Girl, Another Planet'.

Both The Only Ones and Simple Minds, in spite of their souped-up, brave new world faces, are tied to the pompous, tried and trusted rock conventions of the middle of the last decade. I drifted out into the central London drizzle before the encores.

A wet night in more ways than one.

Adrian Thrills

UB40

FOOD FOR THOUGHT

KING

FOOD FOR THOUGHT

UB40

AVAILABLE NOW

on tour with The Pretenders

GRADUATE RECORDS Distributed by SPARTAN RECORDS

NOW! The famous ALPHA INDUSTRIES of America and FLIP Original American Clothing of London bring you this UNBEATABLE OFFER!

BRAND NEW MA.1 FLIGHT JACKETS!

MADE IN U.S.A!

FULLY REVERSABLE!

ONLY £24.95! FREE P&P!

Made in America to U.S. AIR FORCE specifications, these authentic flying jackets are STURDY, PRACTICAL, and GOOD LOOKING! The fabric is TOUGH Sage-Green Flight-Satin with a Flame-Orange quilted inner lining. Extra details include a heavy-duty metal front zipper, knit collar and cuffs, secure inner and outer pockets with metal snap-fasteners, and a special zipped pocket on the left sleeve. The MA 1 Jacket is an ALL-WEATHER garment – WARM in winter but lightweight enough for summer evenings too! This is a QUALITY-made item, built to LAST and look good for a long time, and only FLIP can offer you the authentic MA 1 for the LOW PRICE of £24.95! MONEY-BACK GUARANTEE! If this jacket isn't what we say it is (AND MORE), send back the unworn garment within 14 days and your money will be returned WITHOUT QUESTION!

* NOTE: Full price in U.K. & N. Ireland is £24.95 per jacket (includes Post & Packing). Postal Orders get Instant Despatch! Personal cheques take 10 days to clear. Access/Barclaycard welcome, please quote number. ALL OUTSIDE U.K. CUSTOMERS – send ONLY International Cheques/Money Orders in English £ payable through an English bank! Eire £24.95 STERLING, ALL OTHERS (Europe, U.S. Can., etc.) £27.95 STERLING (includes £3 surface mail charges).

"QUALITY · STYLE · DISCOUNT PRICES"

ORDER FORM:

NAME:

ADDRESS:

SIZES: QUANTITY:

EXTRA SMALL	SMALL	MEDIUM	LARGE	EXTRA LARGE
32"-34"	34"-36"	38"-40"	42"-44"	46"-50"

I enclose a Postal Order/Cheque/I.M.O. for £_____ MADE PAYABLE TO: FLIP MAIL ORDER

FLIP CLOTHING WAREHOUSE
98 Curtain Road,
London EC2A 3AA, England.

PERSONAL CALLERS WELCOME!
MON-SAT 10 AM – 6.30 PM & SUN

DEALERS NOTE: WE ARE THE DIRECT U.K. AGENTS FOR ALPHA INDUSTRIES, U.S.A., AND WILL NOW ACCEPT WHOLESALE ORDERS (TEL: 01-729 4341)

AT LAST!

5TH COLUMN T-SHIRTS

N°4 THE PARADE
KILBURN HIGH RD
LONDON NW6

MAJORITY
OFFICIAL BAND SHIRTS
2→6 COLOURS T-SHIRTS

£3'00 POST FREE

1. CLASH 2. JAM 3. STRANGLERS 4. CLASH 5. JAM 6. CLASH 7. JAM 8. BEATLES 9. JAM 10. JAM 11. JAM 12. JAM 13. JAM 14. PENETRATION 15. GARY NUMAN 16. GARY NUMAN 17. WHO 18. THE BEATLES 19. DIRECT 20. THE SPECIALS 21. SUBURBS 22. THE REAL 23. THE BEATLES 24. PETE SHELLEY 25. BUZZCOCKS 26. JAM 27. BEATLES 28. BEATLES 29. U.K. SUBS 30. THE SUITS 31. THE POP GROUP 32. GANG OF FOUR 33. ESSENTIAL LOGIC 34. SHAKIN' STEVENS 35. SHAM 36. BUZZCOCKS 37. U.K. SUBS 38. SID & NANCY

BONDAGE TROUSERS

T-SHORTS All Post Free!!

TROUSERS
TARTAN BONDAGE complete with bum-flap, straps and zips. Red, yellow or green tartan in guys' size 26, 28, 30, 32. Girl' 8, 10, 12, 14. (State second colour choice) **ONLY £17.95.** Also in black drill at **£17.45.**

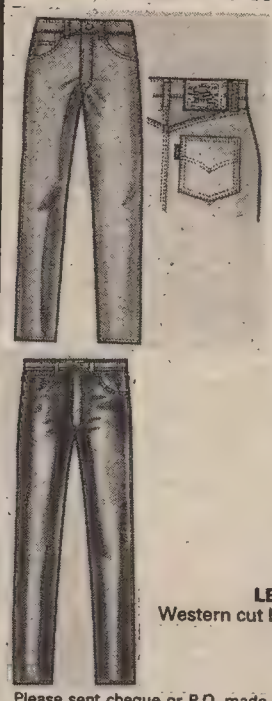
T-SHIRTS (at £3.50 and in small, medium or large). Leopard print, red or yellow. Siouxsie. Also mode T-shirts, black-/white or red/black checks.

BONDAGE T-SHIRT, zips and straps **£5.95**

Cheques or postal only to B. Leach, 50D Redcliffe Gardens, Chelsea, London SW10

All monies cheerfully refunded if not satisfied. Please include SAE with any inquiry
Overseas add 75p postage per item except T-shirts

LIBRA MAIL ORDER



AMERICAN LEVIS
Levi 501 — Original red label shrink to fit, straight leg with fly button front, sizes 27-40 (inc. odd sizes) (give actual waist size) **£13.99 + £1.15 p&p**

AMERICAN WRANGLERS
American Wrangler drainpipes in heavy indigo denim, sizes 27-36 (inc. odd sizes) **£12.99 + £1.15 p&p**

DICKIES OF TEXAS
Heavy duty western straight leg jeans in 14½oz indigo denim sizes 26-42 (inc odd sizes. Fantastic value at **£9.99 + £1.15 p&p**

CREST AMERICAN DRAINPIPES
Superb fitting pre-washed indigo denim with 16" bottom drainpipe. Great fit for chicks or guys. Sizes 25-36 (inc. odd sizes). Chicks state Hips. **£10.99 + £1.15 p&p**

BALLOON BAGGIES
Latest fashion 14½oz pre-washed denim jeans in new baggy look with 14" bottoms. Sizes 26-34.
£13.99 + £1.15

LEATHER-LOOK DRAINPIPES
Western cut black PVC drainpipes. Great fit in sizes 24"-34", Chicks state Hips
Only £11.99 + 99p p&p

Please sent cheque or P.O. made payable to LIBRA. Access welcome, just send number. Please add double postage and packing for overseas orders. Send to **LIBRA Mail Order (Dept NME), 15 Shrubbery Road, Streathan, London SW16. Phone 769 4861**
Money back guarantee on goods returned within 7 days unworn.
Shop open Monday to Saturdays 10am-6pm.
Personal callers welcome
Send s.a.e. for catalogue
Also at **Jeansville,20/22 Streatham High Road, SW16**

WEEKLY NEW POSTER GUIDE

Full 25 Deb Posters
Sent each order — or S.A.E.

Deb 24 £1.40
NEW SEX PISTOLS NO £1.35
Charlie's Angels No 1 £1.35
Cheryl Ladd (6) £1.20
New Deb 22 £1.20
Kate Bush No6 £1.35
Marilyn B/W £1.60
New Posters £1.40 each. Whitesnake, latest Queen, Van Halen, Hendrix, Specials, Judas Priest, Stranglers (Raven), Gary Numan 4. £1.35. Sting No 3, £1.35
ABBA GIRLS £1.40
Deb 23 £1.35
Charlie's Angels No 2 £1.40
Jaclyn 5 £1.20
L Ronstadt (6) £1.20
Kate Bush No5 £1.40

SETS OF 5x3 colour photos (8 in set) £3.70 each (incl) Deb 1, Deb 2, Abba 1, Abba 2, 10 glossy Cliff Richard £5.20 inc.

CARDS & POSTERS
22 Moor Street, Queensway, Birmingham 4
Add 45p p&p for up to 2 posters, + 5p for each extra one

OFFICIAL TOUR TIES AVAILABLE ON TOUR OR DIRECT FROM APOLLO

All ties black or red with white print £1.75 +25p (P&P)
Send postal order/cash/ cheque to:
APOLLO Tour Marketing,
Basement Studio,
33 Norton Road,
Hove, Sussex. BN3 8BF
(Trade & Group Enquiries Welcome)

Warning!, all other ties are bootlegs.

CANNABIS LEAF

Unique Jewellery for You in fabulous precious metals.
OUR FAMOUS LEAF PENDANT 1" HIGH

Solid Silver Leaf on real silver chain.....£8.50
1" Solid Silver Leaf on silver plated chain.....£5.50
½" Solid Silver on real silver ear hook.....£2.50
1" 9 carat on real gold chain.....£40.00
½" 9 carat on real gold ear hook.....£11.00
½" 9 carat on fine gold chain.....£23.00
Popular Solid Silver Leaf ring.....£10.00
(Send size or we make it adjustable)
Join the rush and send money to:—

ATLAS
2a KENSINGTON GARDENS, BRIGHTON, SUSSEX

The Birth of the Blues

or how the original Shrink-to-Fit jean was born - & all that jazz

The original Shrink-to-Fit blue jeans — LEVI'S

It's back to the good old days folks. Original Levi's are made shrink-to-fit because in the beginning they were made of tenting that shrank (in the wash or rain) They have copper rivets and button flies. 100% cotton.
Tell us your actual waist and inside leg measurement and we will send you, the correct size that will shrink-to-fit you. Our sizes go from 28"-50" waist. Full refund if not delighted.

£16.95 Post and Packing 90p UK. EIRE and BFPO
Cheques and PO's made payable to

Matchplace Jeans Ltd
Dept NX-8 Station Road, West Croydon, Surrey.
Telephone 01-686 8631
ACCESS & BARCLAYCARD QUOTE NUMBER
FREE CATALOGUE WITH ORDER
OR ON REQUEST
Callers welcome at: Whistle, 21 23 Earl St, Maidstone, Kent
Levi's Store, 14 Monson Road, Tunbridge Wells, Kent
Whistle, 8 Monson Road, Tunbridge Wells, Kent, and Croydon

PUNK ARMBANDS

ONLY £1.75 +P&P

PP1. U.K. SUBS
PP2. CRASS
PP3. GOD SAVE QUEEN
PP4. SEX PISTOLS
PP5. THE DAMNED
PP6. 9.9.9.
PP7. THE CLASH

ONLY £1.25 +P&P

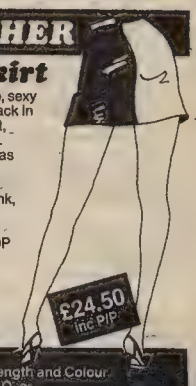
GIANT SEW-ONS

THE ORIGINAL range of GIANT PUNK 'SEW-ONS' and elasticated 'ARM-BANDS'. All multicolour, backed and trimmed. Beware of imitations —WE ARE THE BEST !!! Great for your leather Postage and packing :
CLOTHING 1-3 items 20p, over 3 items 30p.
Original German Officers LUFTWAFFE JACKETS (in picture): Bluey grey, state chest size £9.95+80p P&P.
BONDAGE TROUSERS (in picture): Zips, straps, D'rings etc good value in heavy cotton drill. In Black, Red Blue and Red Tartan, state size and alternative colour £12.95+80p P&P.
LEOPARD and TIGER STRIPE TEESHIRTS. All over prints in yellow or blue inks on black tees, state chest size £3.50+30p P&P.
STRING VESTS. British Army and heavy string vest dyed black, nasty £2.75+30p P&P.

Please allow ten days for delivery. For TRADE ENQUIRIES please ring (0604) 30804. Send cheques and P.O.s to:
PRINTOUT PROMOTIONS (Dept. N.M.E.)
28A ABINGTON SQUARE, NORTHAMPTON
PRINTOUT PROMOTIONS

LEATHER *mini skirt*

The Super-Fab, sexy MINI skirt is back in fashion, in soft, supple leather. B/W OP. ART (as illustrated) or PLAIN:- Black, White, Red, Pink, Purple, (other colours on request) TOP QUALITY IN EVERY WAY. Sizes 8-16 Choice of lengths 12,15 or 18 ins.



State: Waist, Length and Colour
Send Cheque/P.O. or Phone 0533 530886 with Credit Card No.
SHARON KIDSON LTD
2 Hotel Street, Leicester LE1 5AW

IMPORTANT ANNOUNCEMENT

SPECIAL OFFERS

CONCERNING FANS OF .....
KISS · LED ZEPPELIN · QUEEN · POLICE
ELVIS PRESLEY · DAVID BOWIE · JAPAN
BEATLES · ERIC CLAPTON · WINGS
JEFF BECK · AEROSMITH
PETER FRAMPTON Etc.....
ALSO MOVIE FANS OF .....
BRUCE LEE · JAMES DEAN
MARILYN MONROE
CLINT EASTWOOD
FARRAH FAWCETT
ROGER MOORE
SYLVIA KRISTEL
JANE FONDA LINDSAY WAGNER Etc .....

For illustrated lists send 50p plus S.A.S.E. stating interests to: **STP (DEPT NME) 28 WOODSTOCK ROAD FINSBURY PARK LONDON N4 3EX ENGLAND**

TO ADVERTISE IN THE MAIL ORDER SECTION

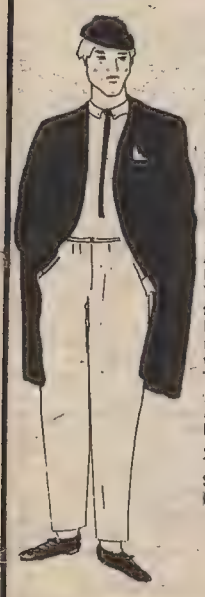
PHONE **CHRIS** ON

01-261 6172

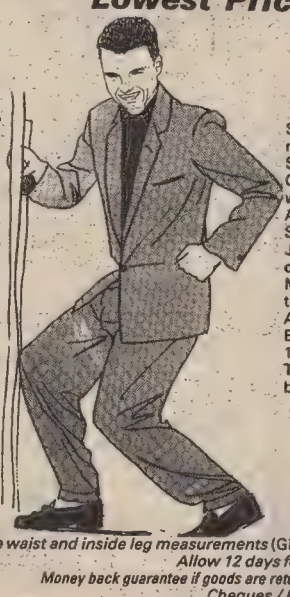
For Guys + Girls

LATEST FASHIONS

Lowest Prices!!!



MOD'S
Mod Trousers in black, white, navy, red and brown 24" to 38" waist only **£9.95** Sta-press Trousers in beige, lt green, navy and black 26" to 34" waist just **£11.50**
2/tone Tonik Trousers in green/tan, red/blue, blue/tan 26" to 34" waist only **£11.95**
Matching Jackets only **£28.95**
34" to 40" chest.
As Suit **£38.95**
Prince of Wales and Dog Tooth Trousers 24" to 38" waist just **£11.95**
Mohair Trousers in black, grey, navy and brown 24" to 38" waist only **£15.95**
THE CHEAPEST CROMBIES IN ENGLAND
black only **£25.50** 32" to 42"
Pork Pie Hats black only **£8.50**
S.M.L.
Ties in black with Mods, Specials, Madness, Jam print **£2.50**



SKA'S
Very Latest
Ska Jackets **£28.50** black, grey, navy and brown 34" to 42".
Ska Baggy Trousers **£14.95**
Colours as Jackets 24" to 38" waist
As suit **£42.50**
Ska Large Dog Tooth Check Jackets **£30.95** 34" to 42" chest.
Matching Baggy Trousers 24" to 38" waist **£16.95**
As Suit **£45.95**
Button Down Shirts white only 14½" to 16½" **£7.95**
Ties in black, grey, navy and brown **£1.95**

BOWIE'S
Bowie Jackets (as David Live LP) in black, white, navy, red, royal blue, yellow and grey 34" to 42" chest only **£28.50**
8 pleat Trousers, colours as above 24" to 38" waist just **£14.95**
20 pleat Trousers, colours as above 24" to 38" waist only **£16.95**
As Suit with 8 pleat trousers **£42.50**
With 20 pleat Trousers **£43.00**
Bowie 1 button multi stripe Blazer 34" to 40" chest just **£26.95**
Short collar shirts white, only **£5.50**
Satin Bowie Ties colours as suit **£3.50**

When ordering please state waist and inside leg measurements (Girls also state hip) *and 2nd choice. All priced include P&P.*
Allow 12 days for delivery.
Money back guarantee if goods are returned in 7 days unworn or washed.
Cheques / P.O.s to
Christopher Robin Ltd. (Dept NME)
45 Carnaby Street, London W1A 4QG
MAIL ORDER ONLY

DIRT CHEAP HIGH QUALITY PUNK GEAR

CLASH JEANS (Bondage Style) Lots of pockets and zips. Colours: black, red, green, grey or khaki.
Sizes: Mens 24"-38" W. Girls 8-18
£9.90 *+ 60p P&P*

CLASH JEANS now available in tartan, lots of pockets & zips. Sizes: Men's 24"-38" W. Girl's 8-18.
£12.90 *+ 60p P&P*

PVC STRAIGHTS in the following colours: black, white, snakeskin or pink. Sizes: Mens 24"-38" W, girls 8-18.
£6.90 *+ 60p P&P*

The same style straights also available in cotton drill. Colours: black, grey, khaki, green or red. State alternative colour if possible. Sizes: Mens 24"-38" W, girls 8-18.
£6.90 *+ 60p P&P*

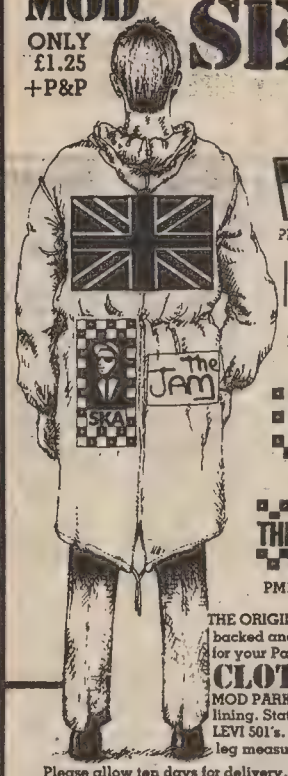
TARTAN MINISKIRTS with zips.
£6.90 *+ 60p P&P.* Sizes 8-18

Money back guarantee if goods are returned unworn within 7 days.
Send cheques and POs to:

MAINLINE (N), 51 TWO MILE HILL ROAD, KINGSWOOD, BRISTOL BS15 1BS

MOD SEW-ONS

ONLY £1.25 +P&P



PM1. LAMBRETTA

PM2. TARGET

PM3. MADNESS

PM4. THE POLICE

PM5. KEYHOLE

PM6. UNION JACK

PM14. THE BEAT

PM7. THE WHO

PM8. MODS

PM9. THE CHORDS

PM10. SKA

PM11. LAMBRETTA MAN

PM12. SPECIALS

PM13. THE JAM

THE ORIGINAL range of GIANT MOD 'SEW-ONS'. All multicolour backed and trimmed. Beware of imitations—WE ARE THE BEST!!! Great for your Parka, Leather or Raincoat. Postage and Packing for sew-ons 1-3 items 20p over 3 items 30p.

CLOTHING

MOD PARKA based on U.S. Army Fishtail original. complete with hood and lining. State chest size with order—BARGAIN ONLY £10.95+80p P&P.

LEVI 501's. The original 'shrink to fit' straight jeans. Order actual waist and leg measurement. ONLY £15.95+80p P&P.

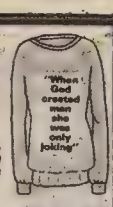
ALL DESIGNS AVAILABLE ON T-SHIRTS £3.50 +30p P&P

Please allow ten days for delivery. For TRADE ENQUIRIES please ring (0604) 30804. Send cheques and P.O.s to:

PRINTOUT PROMOTIONS (Dept. N.M.E.)
28A ABINGTON SQUARE, NORTHAMPTON

PRINTOUT PROMOTIONS

♦ PEASANT BLOUSE £4.50 + 20p p/p
A pure fine cotton voile blouse. Tie-up front, elasticated cuffs, sizes 32"-40" bust. Colours - black, brown, navy. Please state your size and an alternative colour



GIRLS LIB. TEE SHIRT/SWEAT SHIRT ♦
Here is one for you girls for 1980, wording across the chest, shortsleeve Tee-Shirt £2.45 + 20p p/p. Sweatshirts £4.40 + 40p p/p. Colours — Red, white, sky blue, size 32" to 40" bust. Please state your size and alternative colour.

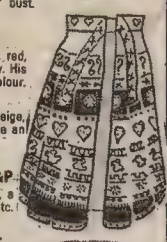
STRIPE TEE SHIRT £3.30 + 20p P&P ♦
Another new'n from shapes a wide stripe cotton two colour contrast. Colours: Red and navy, white and navy, maroon and navy, green and navy. Chest size his 32" to 38", hers 32"-40 bust. Please state your size and alternative colour

♦ CHEESECLOTH KURTA Only £2.85 + 25p P&P
A good quality white natural cheesecloth Kurta with white embroidery. Chest size 26"-40", girls 28"-42". Him state chest size, her state bust size.

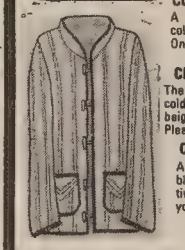
COLOURED EMBROIDERED KURTA £2.90 + 25p P&P
Same style as above but coloured embroidery on a white natural background. Chest size 30"-42", hers 30"-44" bust. Please state your chest/bust size.

COLOURED CHEESECLOTH KURTA £3 + 25p P&P
Same colour background as embroidery. Colours navy, red, black, wine, brown, light blue, sky blue, tan, purple, grey. His 30"-40" chest. Hers 30"-42" bust. Please state alternative colour.

★ "SILK KURTA" £5.20 + 20p P&P ★
In natural white, blue, black, purple, turquoise, red, pink, beige, orange , yellow. All with white embroidery. Please state an alternative colour. Chest 32"-40", bust 32"-40".

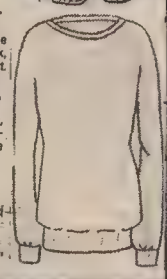


COTTON WRAPAROUND SKIRT £4.80 + 40p P&P
A beauty this one girls, a midi length (approx 30" long), a coloured beige, black, maroon, print of flowers, animals, etc. One size 32"-42" hips.



CHINESE QUILTED JACKET £9.60 + 98p P&P
The Chinese look? A cotton quilted peg buttoned jacket for the colder weather. Colours: white, cream, Khaki green, black, beige, navy, tan, sand. His 32"-36" chest, hers: 32"-38" bust. Please state size and alternative colour.

CREW NECK SWEAT SHIRT £3.85 + 40p P&P
A good quality cotton sweat shirt in colours: Navy, Sky blue, black, red, cream, white, green, grey. Please state alternative colours, his 32" to 40", hers 34" to 42" bust. Please state your chest/bust size.



Postage outside UK Double.

Please Write Your Name, Full Address, Colours and Size Clearly. All goods can be exchanged or refunded if returned unworn within 10 days. Send PO/Cheque, payable to Shapes, to

OUR NEW ADDRESS **SHAPES (Dept A) 51 Cameron Drive, Waltham Cross, Hertfordshire, EN8 8BP. Tel: Lea Valley 711882**

Now The Genuine Article! Superb Quality

Heavy Sheepskin Flying Jackets

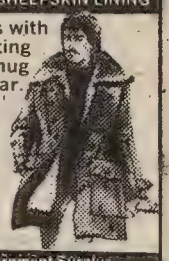
Made in heavy Sheepskin with the sheep leather on the outside, pockets and seams bound in leather; large sheepskin collar with storm straps, zip sleeves and sheepskin lined pockets. Available either in brown with brown inside sheep pile or in black with grey inside sheep pile.

State size.

£75 (P&P £1.75)

BRAND NEW SWEDISH GOVERNMENT SURPLUS **SKI PATROL COATS** WITH HEAVY WHITE NATURAL SHEEPSKIN LINING

In grey canvas with two large hunting pockets and snug sheepskin collar. Sizes over 40" chest only.



State size.

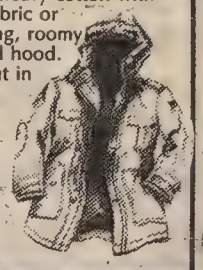
£49.50

P&P £1.75

Genuine Ex-Government Surplus

NATO Parkas

In proofed heavy cotton with warm fur fabric or quilted lining, roomy pockets and hood. Not new but in excellent condition.



State size.

£14.95

(P&P £1.50)

Brand New Tough Real Cowhide

Leather Navy Type Jackets from the U.S.A

Colour, Dark Brown with 2 pockets, inside pocket, taffeta lining, knitted waistband and smart fur fabric collar, gusseted at back for added comfort.

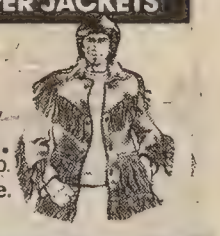
Sizes 34" to 38" only.

£49.50

P. & P. £1.50

From the U.S.A.

GENUINE HIDE FRINGED TRAPPER JACKETS



Now Only **£49.50.**

P. & P. £1.50.

State Size.

Genuine Brand New U.S.A. Nylon

M.I.A. Flying Jackets

As illustrated. In sage green nylon, with Orange Quilted Lining.

State size

P. & P. £1.50 **£32.50**

Cash, Money or Postal Order, cheques with order. Satisfaction or money refund. Access and Barclaycard acceptable. Please authorise and quote number.

Nashville Tennessee
Dept NME
27 Cockburn Steet, Edinburgh

FISHTAIL PARKAS

AMERICAN ISSUE

We have just received a limited quantity of American Fishtail Parkas.

For immediate delivery send a cheque or P.O. for **£13** *inc P&P*

Sizes, S. M.or L.

JUST ARRIVED CHILDREN'S PARKAS
Also, used civilian fish-tail parkas in sizes below 32" chest £9 inc P&P

To **Midobi International Limited**
14-28 Wilson Street,
London EC2 2TD
Tel. 01-377 0883.

SEND NOW WHILE STOCKS LAST!!
Wholesale enquiries invited

Much Sought After Original

SKI PANTS

Just Arrived
Limited Stocks
Sizes 18 — 36
Plain Colours In Black & White Check In Stretch Nylon And Helanca.
£12.00
including P&P

DIMARCO
8 Westbury Terrace, London E7.
(Tel. 01-472 1325)

Wholesale Enquiries Welcome.

CARNABY STREET MOD FASHIONS

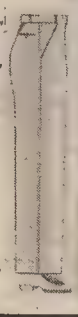
Girls' suits in stock in black & white. Sizes: 8, 10, 12, 14.
£18.99

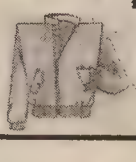
SKIRTS
Colours: Black & white, Prince of Wales check, dogtooth and also in plain colours.

DRESSES
In black & white. Sizes: 8, 10, 12, 14. Other sizes by request.

COWBOY BAGGY JEANS
Sizes: 26-32. Colours: Blue with red or gold piping.
£12.99.

Men's trousers, 15" bottoms. Colours: Black, grey, brown, navy. **£10.99.** Sta-Prest trousers in beige or black, also Prince of Wales check. Sizes: 28-34". **£11.99**





SKI PANTS
In sizes 8, 10, 12, 14, 16. Colours: Black & white, plain black, brown, white or navy.
£9.99.

HARRINGTONS
In black, blue or brown. Sizes: XS, S, M, L. **£9.50.**

Mail order: State waist & inside leg measurement & second choice. *Cheques & P.O.s to:*

ROY'S FASHIONS
1st Floor, 45 Carnaby St., London W.1.

Mail Order Advertising

British Code of Advertising Practice
Advertisements in this publication are required to confirm to the British Code of Advertising Practice. In respect of mail order advertisements where money is paid in advance, the code requires advertisers to fulfil orders within 28 days, unless a longer delivery period is stated. Where goods are returned undamaged within seven days, the purchaser's money must be refunded. Please retain proof of postage/despatch, as this may be needed.

Mail Order Protection Scheme
If you order goods from Mail Order advertisements in this magazine and pay by post in advance of delivery, **New Musical Express** will consider you for compensation if the Advertiser should become insolvent or bankrupt, provided: (1) You have not received the goods nor had your money returned; and (2) You write to the publisher of **New Musical Express** summarising the situation not earlier than 28 days from the day you sent your order and not later than two months from that day.

Please do not wait until the last moment to inform us. When you write, we will tell you how to make your claim and what evidence of payment is required.

We guarantee to meet claims from readers made in accordance with the above procedure as soon as possible after the Advertiser has been declared bankrupt or insolvent.

This guarantee covers only advance payment sent in direct response to an advertisement in this magazine and not, for example, payment made in response to catalogues etc., received as a result of answering such advertisements. Classified advertisement are excluded.

YES THIS IS THE TIE !!!!
THE TIE FOR ACTION

Yes folks some people still call them ties.....Be Special, RAP yourself, or your favorite person, around one or two of these professionally made 1½" SLIMS for only £2 inclusive. each

Choose from either the BLACK AND WHITE or BLACK AND BLUE DIAMONDS (illustrated) or any of the following PLAIN colours:-
BLACK — WHITE — RED — BLUE
YELLOW — GREEN — PINK
or PURPLE

Send Cheques/PO's to:-

Hunters Choice by Cadiss
117 Hammersmith Road, London W14.

WEALSOHAVEASHOPCHEAPFRILLS
115HAMMERSMITHROAD W14
CALLERS10%DISCOUNTWITHTHISAD.

38"x 25" POSTERS	25"x38"
p3269 specials	p3248 Sting
p3249 cliff richard	p3174 queen
p3206 ac/dc	p3198 e.l.o.
p3242 police	p3323 tubes
p3231 scorpions	p3201 sham 69
p3222 kate bush	p3217 the jam
p3247 gary numan	p3212 bob dylan
p3232 motorhead	p3224 roxy music
p3196 rush	p3233 dire straits
p3226 sex pistols	p3130 clint eastwood
p3208 pink floyd	p3243 sid vicious
p3158 stranglers	p3200 ian dury
p3246 led zeppelin	p3159 elvis
p3238 status quo	p3189 abba
p3157 thin lizzy	p3094 bob marley
p3166 village people	p3218 meatloaf
p3195 clash	p3199 rod stewart
p3236 kiss	p3223 elvis costello
p3229 generation x	p3193 olivia newton-john
p3227 the who	p3235 ami stewart
p3167 blondie	p3240 bob geldof
p3173 yes	p3031 david bowie
p3166 genesis	

All quality posters in colour
£1.30 each add 35p P&P for up to 2 posters and 5p for each extra one to:—

PRIMSIDE LTD.,
75 KINGS RD, KINGSTON, SURREY, KT2 5JB

Dietmart

Super Ginseng

herb of the Orient

The Ginseng root has been known in the East for 2000 years. This curious human-like root has an ancient reputation and is greatly valued by orientals.

Radiant Health's finest Korean, **Super Ginseng,** is made solely for Dietmart, your mail order health shop, and is probably the strongest on the market today in tablet form. 45 650mg tablets for £2.75.

Take advantage of our **4 for 3 introductory offer NOW!**

Send to: Dietmart, Unit 18, Goldsworth Park Trading Estate, Woking Surrey GU21 3BJ.

SAVE £2.75 4 for 3 offer

Dietmart

Please send me ...
☐ **4 for the price of 3 OFFER** £8.25 including p&p.
☐ bottle(s) of **Super Ginseng** at £2.75 including p&p.
Reg. No. 591897
Cheque P.O. is enclosed in full payment.
Turnover £8
Name:
Address:

All orders carefully packed & sent in strong plastic bottles
Allow 28 days for delivery

Dietmart—Your Postal Health Shop

NME 03

PRIESTLEY'S

T-SHIRTS

AMERICAN SWEATSHIRTS

SCREENPRINTS PHOTO PICS

S.L.F. — New Tour Design - 'Nobody's Heroes' cover + photo
ONLY ONES — Trouble in the World — photo and logo
TOYAH — Tour Shirts. Black with logo. White with photo + logo.
GANG OF FOUR — Victory pic
RAMONES — Rocket To Russia
GOD SAVE THE QUEEN
PRETENDERS
SIOUXSIE — Stage photo/Big Head/ Portrait
SPECIALS
MADNESS
A.K.A.
SELECTER
PIL — Photo-strips + logo
PAUL WELLER
THE JAM
CLASH — Posed photo/Stage photo
IGGY — Stage photo
SID — Cowboys
NEW YORK DOLLS
ADAMANT
SID & NANCY
TALKING HEADS
THROBBING GRISTLE — Gary Gilmore Memorial Society pic + logo
ORCHESTRAL MANOEUVRES — Electricity Cover design
ULTRAVOX
TOPART GRAPHICS — Geometrics/Arrows
SKINHEAD ART — 8 Monochrome designs from 'Lament of the Terraces' exhibition

For full design + illustrated supplement send S.A.E. to us at address below
Trade/Bands/Clubs — wholesale prices on request

LOGOS+

ADULT SIZE S-M-L KIDDIEZ 28-30-32

T-S £3.50 - SWEATS £7.50

POSTAGE FREE (UK), EIRE and rest of the world ADD 50p.
STERLING CHEQUES, I.M.O.s, P.O.s
TO—
DEPT. (N)

PRIESTLEY'S T-SHIRTS

36 BOOTHAM, YORK.

"AFGHAN ESKIMO COATS"

Real Very Thick Brown Sheepskin With Embr. Very Long Greyish Front, Fur Exceptionally Comfortable Inside Fur 36" long **£36.50** + £1.50 P&P Chest 32" 38" 44" long **£39.50** chest 34" only.

BIG BOY JEAN CO (NEs)
48 Manor View, London N.3.

NEW BOOKS FROM HARLEQUIN

(Postage in brackets)

The Boy Looked At Johnny	£1.50 (20)
Bob Dylan — Illust. Discography	£1.90 (25)
The Olivia Newton-John Story	£2.50 (60)
Rock Guitarists Vol. I and Vol. II	EACH £4.95 (80)
The Led Zeppelin Paperback	75p (25)
The Kiss Paperback	95p (25)
The Bowie/Numan Fanzine (20 pages)	65p + s.a.e.
The Bowie Photo Mag (20 large pages inc. poster pull-out — this magazine is exclusive to 'Harlequin')	£1.25 (30)
Bowie — Life And Times	£1.25 (35)
Bowie — Stage Anthology	£4.95 (65)
Bowie — Low/Station To Station	£4.95 (65)
Bowie — Words and Pictures	£2.50 £2.50 (60)
Bowie — The Songs Of	£4.95 (65)
Bowie — Photo File	95p (25)
Bowie — His Private Life 1947-1976. Japanese	£5.95 (60)
The Who — In Their Own Words	£2.95 (65)
Mods! (100s of pics from the 60s)	£3.95 (65)
The Who File	£3.95 (65)
A Decade Of The Who	£4.95 (£1.25)
Genesis — Evolution of a Rock	£5.50 (85)
Genesis — Illustrated Lyrics	£5.50 (65)
Status Quo Authorised Biography	£5.50 (80)
Sex Pistols File	£2.50 (60)
Sex Pistols Double — Mag	85p (20)
Siouxsie and Banshees	£1.95 (60)
Sting Police Songs	£2.50 (60)
Thin Lizzy — Best Of	£3.25 (50)
Thin Lizzy — Black Rose	£2.75 (50)
Bowie — Lodger	£5.50 (60)
Blondie Picture This	£3.95 (60)
Blondie	£1.25 (35)
Clash Song Book No 2	£3.95 (65)
Sex Pistols — Song Book	£3.50 (65)
Led Zeppelin (Japanese)	£6.95 (60)
John Cooper Clarke — Directory	£2.50 (60)
E.L.O. Fanzine	70p (10)
Jimmi Hendrix Biography	£3.95 (65)
Jam Song Book	£1.95 (60)
Kiss Songbook — Alive 2	£4.50 (80)
Kiss Songbook — Destroyer	£4.50 (80)
Kiss Songbrook — Double Platinum	£4.95 (80)
Kiss Songbook — Love Gun	£4.50 (80)
Kate Bush — Lionheart	£3.50 (60)
Deep Purple — Best Of	£2.95 (60)
E.L.O. — Anthology	£4.95 (65)
Blondie — Eat To The Beat	£2.95 (60)
Queen — Tour of Japan (Japanese)	£5.50 (25)
Teds!	£4.95 (60)

SEW-ON PATCHES

50p each or 3 for £1.35 + s.a.e. No. in brackets are diff. designs available —
Rainbow (4), Sabbath (2), Motorhead (2), Deep Purple (2), Cue (2), Lizzy (2), Who (4), Judas Priest (2), Rush (2), Stranglers (2), Van Halen, Stones, Elvis (2), Led Zep (2), Madness (2), Secret Affair (2), Specials (2), Nugent, Def Leppard, Cheap Trick, Lynyrd Skynyrd, Styx, Queen (2), AC/DC (2), Jam (2), Numan, Mods, Green Onions, Pistols, Blondie, Bowie; Yes, E.L.P., E.L.O., Boston, Floyd, Eagles, Rezillos, Genesis, Police, P.I.L., Quadrophenia, Stripes, Selecter.

Free! Catalogue (send s.a.e.)
All payments to
HARLEQUIN
68 ST PETERSGATE
STOCKPORT SK1

Dickie Dirts

Where can you buy casual clothes and jeans late at night?

£8.95

LEVI JEANS *(perfect)*
From Time Out
(April 1978)

'A few weeks back, the *Evening News* invited readers to send in details of shops where jeans could be bought at below recommended retail price. As far as Levi Jeans are concerned, **Dickie Dirts** came out tops with four different styles of Levi denims at £8.95.

On checking the shop out other good buys included Lee jeans straight and flair £8.95, Levi and Lee cords £9.99 and many other brands of cords at £6.95.

58 Westbourne Grove, Bayswater, W2. 229 1466
Open every day 9.00 am-11.00 pm

PLATTERSTALL

Phone CHRIS on 01 261 6172 for details of Advertising

A UNIQUE SERVICE

Worldwide — to all Record & Tape Buyers

- ★ BRAND NEW LP'S AND TAPES SUPPLIED AT INCREDIBLY LOW PRICES
- ★ THOUSANDS OF QUALITY GUARANTEED SECONDHAND LP'S
- ★ BOOKS, ACCESSORIES, SINGLES, Etc

Write or phone now for our FREE 25 page catalogue — Inland and Export Enquiries welcomed.

Your unwanted good conditioned records and tapes bought for cash or part exchanged for ANY brand new items of YOUR OWN CHOICE. Send list to us for official offer.

Probably the world's most complete mail order service.

COB RECORDS (N3), PORTHMADOG, GWYNEDD, WALES
Tel: 0766 2170 or 3185

RECORD & TAPE EXCHANGE

All LPs, Cassettes, Singles Wanted

Exchange your unwanted LP's & cassettes for ones you DO want. 10p - £2.70 each exchange value allowed (less for singles). ALL accepted in ANY condition — absolutely NONE refused!!!

Bring ANY quantity to one of our shops at

38 NOTTING HILL GATE, LONDON W.11
28 PEMBRIDGE ROAD, NOTTING HILL GATE, W.11
90 GOLDHAWK ROAD, SHEPHERDS BUSH W.12

☆ **Any cassettes may be sent by post with s.a.e. for cash to**
RECORD & TAPE EXCHANGE, 38 Notting Hill Gate, London W.11

☆ **Nothing returned once sent—our price MUST be accepted**
All shops are open daily 10 am—8 pm. There are thousands of used records and tapes on sale — many below £1.20. Singles from 10p.

Rare deletions are bought, sold and exchanged **upstairs** at 38 Notting Hill Gate, W.11.
All enquiries: 01-727 3539

FLYOVER RECORDS

15 Queen Caroline St. London W6

DAVID BOWIE
Strictly Ltd. Set. Pic Covers Special Import £15.95 inc post/pkg/ins.
Starman / Hang On To Yourself / John I'm Only Dancing / Suffragette Cit (EP) / Life On Mars / Black Country Rock / Face / Right / TVC15 / We Are The Dead / Stay / Word On A Wing / Diamond Dogs — Holy Holy / Drive In Saturday / Round And Round / Sorrow / Amsterdam / Space Oddity / The Man Who Sold The World / The Jean Genie / Ziggy Stardust / Knock On Wood / Panic In Detroit

BOB DYLAN
Pic Covers, Stereo, Lyr. Sheets. Jap Imports
Gota Serve Somebody / Trouble In Mind / Blowing In The Wind / Like A Rolling Stone / One More Cup Of Coffee / Romance In Durango / Stuck Inside Of Mobile With The Memphis Blues Again / Rita May / Blowing In The Wind / One More Cup Of Coffee / Like A Rolling Stone / Mr Tambourine Man (EP)

Singles £2.50. EP £3.50. Post 1-6 40p

BEATLES
First time available Pic Cover E.P.'s
'Requests' Long Tall Sally / I Call Your Name / Please Mr Postman Boys
'More Requests' Slow Down / Matchbox / Till There Was You / I Wanna Be Your Man
'Further Requests' She Loves Your / I Wanna Hold Your Hand / Roll Over Beethoven / Can't Buy Me Love

£1.99 each. Post 1-6 40p

BEATLES 'The Essential Beatles LP' Never before available £5.50
ANGEL 'Live Without A Net' Double Import £8.95
BOB SEGER 'Bob Seger Collection' Never before available £5.50
ROY BUCHANAN 'Roy Buchanan Live In Japan' Jap Import £8.95
SEX PISTOLS 'Very Best of' Jap Imp. Includes unavailable tracks £8.95
IAN GILLAN BAND 'Live At The Budokan' 2 LP Set Import £9.50
TEAZE 'Live In Japan' Jap Import £8.95
LARRY CARLTON 'Singing/Playing' Jap Import £8.95
VSOP QUINTET 'Five Stars' Jap Imp. Direct Cut Ltd Edition. Direct Cut £10.50
HERBIE HANCOCK 'The Piano' Jap Imp Ltd Edition. Direct cut £10.50
VSOP 'Live Under The Stars' Jap Import. Direct Cut. Ltd Edition. 2 LP Set £15.95

Post 1 LP — 90p, 2 LP £1.00. Price inc pkg/insurance

Rival RECORDS

ROCK ON INTO THE 80'S

LED ZEPPELIN: IN THROUGH THE OUT DOOR £2.99
DIRE STRAITS: COMMUNIQUE £2.99
BOB DYLAN: SLOW TRAIN COMING £2.99
LOU REED: R'n'R ANIMAL £2.99
GENE SIMMONS: SOLO £2.49
PETER CRISS: SOLO £2.49
PAUL STANLEY: SOLO £2.49
ALAN PARSONS: TALES OF MYSTERY ETC £2.49
THIN LIZZY: BAD REPUTATION £2.49
BLACK SABBATH: SABOTAGE £2.49
BLACK SABBATH: VOL 4 ..... £2.49
BLACK SABBATH: HITS £2.49
BLACK SABBATH: 1ST £2.49
RORY GALLAGHER: CALLING CARD £2.49
RORY GALLAGHER: PHOTO FINISH £2.49
SUPERTRAMP: CRIME OF THE CENTURY £3.49
BRUCE SPRINGSTEEN: BORN TO RUN £3.49
DEEP PURPLE: STORMBRINGER £2.49
C.S.N.Y.: DE JA VU £2.99
IAN GILLAN: CHILD IN TIME £2.99
ELVIS COSTELLO: GET HAPPY £3.69
BOSTON: DON'T LOOK BACK £2.99
ELVIS COSTELLO: ARMED FORCES £2.99
BE-BOP DELUXE: DRASTIC PLASTIC £1.99
BOB DYLAN: PLANET WAVES £2.99
POLICE: REGATTA DE BLANC £3.49
VAN MORRISON: ASTRAL WEEKS £2.49
SQUEEZE: ARGYBARGY £3.49

BARGAIN SINGLES
IAN DURY: RHYTHM STICK (12") £0.99
THE RUTS: SOMETHING THAT I SAID (PIC) £0.59
THE RUTS: JAH WARS (PIC) £0.59
THE REZILLOS: I CAN'T STAND MY BABY (PIC) £0.59

DOUBLE ALBUMS AT BARGAIN PRICES
LED ZEPPELIN: SONG REMAINS THE SAME £5.49
JETHRO TULL: BURSTING OUT £3.49
PINK FLOYD: THE WALL £5.49
DAVE GREENSLADE: THE PENTATEUCH (inc. 48 page colour book) £5.99
E.L.O.: OUT OF THE BLUE £3.99
STEVIE WONDER: ANTHOLOGY (3 LPs) £3.49

NEW WAVE BARGAINS
SEX PISTOLS: NEVER MIND THE BOLLOCKS £3.49
STRANGLERS: NO MORE HEROES £3.49
STRANGLERS: BLACK AND WHITE £2.99
STRANGLERS: RAVEN £3.49
J. J. BURNELL: EUROMAN £3.49
DICKIES: DAWN OF THE DICKIES £3.25

MORE ALBUMS AT 70's PRICES
DAVID BOWIE: LODGER £3.49
DAVID BOWIE: DIAMOND DOGS £3.49
STEELY DAN: AJA £2.99
STEELY DAN: KATY LIED £2.99
STEELY DAN: ROYAL SCAM £2.99
A.W.B.: BEST OF £3.49
MIKE OLDFIELD: PLATINUM £3.49
10CC: DECEPTIVE BENDS £1.99
10CC: BLOODY TOURISTS £1.99

PLEASE SEND CHEQUES OR POSTAL ORDERS. POSTAL ORDERS WILL GIVE A QUICKER SERVICE. PLEASE MAKE CHEQUES PAYABLE TO RIVAL RECORDS LTD.

POSTAGE: 7" — 29p plus 10p EACH OTHER. 12" — 1-49p, 2-75p, 3-£1.00, plus 10p per 12" max £1.50.

ADDRESS
RIVAL RECORDS LTD., DEPT N,
42 SOUTHERNHAY, BASILDON, ESSEX SS141ET

DIDN'T WE HAVE A LUVERLY TIME THE DAY WE WENT TO WICKFORD

WICKFORD IS 40 MINS DIRECT FROM LIVERPOOL ST STATION, WHY NOT PAY US A VISIT . . .

GOODIES GOODIES GOODIES GOODIES

LP ELO Joyride + track (I) (cut-out) (includes Tightrope Can't Get It Boybbue. So Fine, T Line, Rockaria) 3.50
7" KIRSTY McCOLL They don't know (PIC DISC) (ST1FF) 1.49
7" LINDA RONSTADT Alison (PIC DISC) 1.49
7" STICKERS Bhoke me (Rellabil recs QUM 1) (P) 90p
7" NEW MATH Die trying/Angele (QUM 2) (P) 90p
7" PISTOLS God save + Pretty vacant (Orig pics) ..... each 1.10
7" MAGAZINE Shot by both sides (P) 1.15
7" STONES Fool to cry (I) (P) 1.75
7" PRETENDERS Kid (P) 1.75
7" ROY WOOD On the rd again (PIC DISC) 1.99
LP SEX PISTOLS Never mind the (PIC DISC) 5.49
7" DICKIES Fan Mail (red V + wraparound poster) 1.15
7" MOTORHEAD Motorhead/City kids (White v + (P) 1.15
7" DISTRACTIONS It doesn't matter (White v) (P) 1.15
7" SAMMY HAGAR I've done everything (+ Ltd Badge) 1.15
7" E L O Confusion / L. Train (Space ship pic) (I) 1.75
7" S QUO Whatever you want (Diff P) (I) 1.75
7" S QUO Living on Island (Diff P) (I) 1.75
7" POLICE Bring on the night (I) 1.10
7" PISTOLS Holiday (Sleeves only)(Original banned pic VS 191) 1.50
2 x 10" POLICE Regatta (+ Poster) (Lim. edit.) (I,P) 5.49
BOX SET JOE JACKSON I'm the man (5 x 7" — all pic + poster) (I) 6.75
7" TUBEWAY ARMY Are friends electric (orig pic) 1.25
7" AC/DC Girls got rhythm (4 track EP) (gatefold P) 1.99

ABBA IMPORTS ABBA IMPORTS ABBA

LP ABBA Voulez vous (same at Brit but includes Eng and Spanish versions of 'Chiquitita' Glossy sleeve) (I) 5.49
LP ABBA Hits Vol 2 (As Brit but on Vogue label) (I) 3.75
7" ABBA Fernando (Orig British Epic label 4034) 1.25
7" ABBA Gimme/The King (Diff P to British) (I) 1.85
7" ABBA A Eyes/V Vous (Diff P to British) (I) 1.85
7" ABBA Chiquitita (sung in Spanish)(I)(P) 1.99
12" ABBA V Vous/Does your mother (Col vinyl) (I P) 3.75
LP AGNETHA FALTSKOG Som Jag ar (I) 6.99
LP AGNETHA FALTSKOG Jag var sa har (etc) (I) 6.99
LP AGNETHA FALTSKOG Vol 2 (I) 6.99
LP AGNETHA FALTSKOG To ar med (I) 6.99
LP ANNA FRID LYNGSTAD Frida Tre hvart liten (etc) (I) 6.99
LP ANNA FRID LYGSTAD Frida stream (I) 6.99
LP BJORN & BENNY Lycka (I) 6.99
LP ANNA FRID LYNGSTAD Anna Frid Min egen (I) 6.99
LP ABBA Ring ring (title track sung in Swedish) (I) 6.99
It's a listing to all above records in our latest catalogue + full list of other ABBA imports . . singles, 12"

12" 12" 12" 12" 12" 12" 12" 12" 12" 12" 12"

12" ORCH MANOEVRES Bad frame white 1 (P) 1.20
12" TRUSSEL Love injection (E) 1.80
12" JOE BATAAN Rap e clap e (E) 1.75
12" E W F In the stone/Africano/Boye (P) 1.99
12" CHUCK CISSELL Cassalling hot (E) 1.79
12" SISTER SLEDGE Greatest dancer(E)/We family(EX(I) 3.49
12" KIDS 2000 Man/Sure know/I was made for (disco) 1.79
12" LIGHT OF WORLD Blues in blue (E) 1.99
12" E W F Boogie wonderful (10 more) (P) 2.50
12" PHANTIQUE Strut your funky stuff (E) 1.99
12" ANITA WARD Ring my bell (E) 2.50
12" BROS JOHNSON Stomp (E) (P) 1.80
12" DOODIE BROS What a fool (discomix) + 2 (P) 2.99
12" PRINCE BUSTER Al Capone (P) 2.25
12" T CONNECTION At midnight (B 56) (P) 2.99
12" REAL THING Feel the force (E) (P) (Yellow v) 2.99
12" COMMODORES Zoom/Too hot to trot (E) 2.99
12" P I L Death disc (E) (P) 2.99
12" HAWKLORDS 25 yrs on (+ previously revealed HAWKWIND track) (Grey + 1) (P) 1.50
12" AL MUDSON You can do it (E) 1.79
12" B CONSTRUCTION Shakit/Music makes (E) 1.99
12" G PARKER Hey Lord don't ask (P) 1.99
12" GIBSON BROS Do it Baby (E)/Cuba (E) (C) 1.99
12" M JACKSON Rock with you / You can't win (E) 1.99
12" TOMITA Bolero (P) 1.75
12" TONY KALLO Holdin' on (E) / Burnin' alive (E) 1.79
12" M MICHAEL WALDEN Tonight I'm alright (E) 1.99
12" JOCKO Rhythm talk (E)/Instrumental (E) 1.99
12" DERBS BROWN Money in my pocket (E) 1.99
12" MIKE OLDFIELD Guilty (E) (P) (Blue vinyl) 1.99
12" SYLVESTER Make me feel (E)/I who have no (E) (P) 1.99
12" SHALAMAR Right in the socket (E) 1.75
12" MADNESS My girl/In the rain/Stappin (P) 1.49
12" CRASS Feeding of the 5,000 (P) 2.25
12" HERB ALPERT Rise (7 mins) 1.99
12" BOOMTOWN RATS Someone's looking at you (P) 1.99
12" LYNYRD SKYNYRD Freebird (9 08) + 2 (P) 1.79
12" LENE LOVICH Say when (P) + Lucky no ..... each 1.49
12" MOTORS Forget about you (red) 2.50
12" McFADDEN/WHITEHEAD Ain't no stoppin (10 45) 2.50
12" ROLLING STONES Miss you (pink)(P)(E)(Brit) 3.99
12" SEX PISTOLS Biggest blow (+ rare interview)(P) 4.99
12" GIBSON BROS Ooh what a life (E) (P) 1.99
12" GIBSON BROS Que sera mi vida (E) (P) 1.99
12" BUZZCOCKS Putsebeat + 3 (Clear v) (I) (P) 3.99
12" WHISPERS And the best goes on (E) 1.75
12" CLASH Mondon calling (+ 2 extra tracks, EP) 1.99
12" STYX Blue Collarman (P) 1.80
12" HERB ALPERT Rotation (E) (clear) (P) 1.80
12" GLORIA GAYNOR I will survive (E) 1.99
12" DEVO Satisfaction (first Stiff 12") 1.99
12" ROXY MUSIC Angel eyes (E)(P) 1.99
12" ELO Showdown/Roll over Beethoven (P) 1.99
12" DEEP PURPLE Black night/Strange kind (P) 1.80
12" SPARKS Best the clock (label plays)(Col, P) 2.25
12" FRANK ZAPPA Dancing fool (!!(P)(6 15) 3.25
12" BRUCE SPRINGSTEEN Rosalita (7 02)(I)(P) 3.25
12" KOOL AND THE GANG Ladies night (E) 1.99
12" PETER TOSH Don't look back (E)(P)(with Jagger) 1.50

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE

BOWIE BOOK. Discography of a Generalist. (125 pages. 156 rare photos, 70,000 words, bootleg lists, pic sleeves etc) 1962–1979 . . . . . £8.50 (includes P&P)
LP BOWIE In the Beginning Vol. 2 (Tracks from World of and Images. Different pic to all others in our Cat.) (I) 3.99
7" BOWIE D.J (green vinyl) (P) (British) (v.rare) 4.99
7" BOWIE Alabama/Space Oddity (new version) (+ Ltd edition wrap around poster) 1.15
7" BOWIE Boys K Swinging (totally diff. pic to British and all others in our catalogue) (Jap I) 2.75
LP BOWIE Rock concert (9 live tracks) (Diff P (I) 6.50
7" BOWIE John (As British, diff P) (I) 1.80
12" BOWIE John (As British, diff P) (I) 3.25
LP BOWIE Special (Gts. Hts) (Jap I) (dble sleeve with lyrics to all tracks in English) 15.50
12" BOWIE John (1975) (E) / Golden years (I) 3.25
12" BOWIE John I'm (Disco) (E) / John I'm (Puck) (P) (+ free 'John, I'm badge) 1.75
7" BOWIE Joe the lion / John I'm (1972) (I) 1.20
7" BOWIE Boys keep swinging (Ltd British pic) 1.25
7" BOWIE Breaking glass e p (Ltd. Blue vinyl) (I) 1.99
7" BOWIE London boys (MOD e p.) (Very Rd pic) 1.25
7" DAVY JONES / MANISH BOYS Pity the fool / Take my tip / Habit of leaving / Baby loves that way (Ltd. pic) 1.25
7" BOWIE Heroes (sung in French) (I) (P) (Now deleted) 1.75
7" BOWIE Soul love / Blackout (I) (P) 2.75
This is a small sample from our large BOWIE selection

BLONDIE BLONDIE BLONDIE BLONDIE

12" BLONDIE Atomic/Die young/Heroes (live) (P) 1.99
7" BLONDIE Call me (Voc)/Call me (Inst) (I) (P) 1.20
7" BLONDIE Heart/Fade (I) (Diff. P. to Brit) 1.85
7" BLONDIE Hardest part/Sound asleep (Diff, P I) 1.20
7" BLONDIE Dreaming/S Asleep (Diff P. I) 1.85
7" BLOODIE Heart (Voc & Inst) (I) (With Purple P) 1.99
7" BLONDIE S Girl (Eng & Fr) (I) (Diff P) 99p
7" BLONDIE Kidnapper/Cautious lip (Jap I) (P) 2.75
12" BLONDIE Presence dear (Orig. British) (P) 4.99
12" BLONDIE S. Girl (Eng & Fr)/I know (P) 2.50
12" BLONDIE S Girl (Eng & Fr) (Very diff P) (I) 2.99
12" BLONDIE Heart (V & Inst)/Rifle (P) (British) 2.95
12" BLONDIE Heart (V & Inst) (Very diff P) (I) 2.99

POSTAGE & GOOD PACKING 10" or 12" 1=75p. 2=95p. 3 or more =40p each (Maximum £2). 7" 1=30p. 2=35p 3 or more =15p each (Max. 75p). OVERSEAS P&P 10" or 12" 1=£1.60. 2=£2.60. 3 to 7=95p each. 8 to 20 =£7. 7" 1 or 2 = £1. 3 to 5 = £1.50. 6 or more = 30p each. (Max. £3.60). IRELAND Please see catalogue.

PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES

Track listing to all above records in our latest catalogue + full list of other ABBA imports. . .singles, 12"

(Postal orders mean quicker delivery)

ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)
P = Picture Sleeve. E = Extended version.

OUR NEW CATALOGUE (No 26) LISTS OVER 1000 NEW WAVE 7", 2,000 12" SINGLES, Over 100 BOWIE GOODIES, LOTS OF PISTOLS, BLONDIE & ABBA & OTHER IMPORTS, COLOURED VINYL RARITIES, PICTURE DISCS & THOUSANDS MORE. Send LARGE stamped self-addressed envelope. (Europe 3 IRC Elsewhere 6 IRC).

Adrians
THE RECORD SPECIALIST
36 HIGH ST.,
WICKFORD, ESSEX.
Open Mon to Sat 9 am – 6 pm

WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE

MISS THAT HIT SOUND WHILE IT WAS AROUND GET IT FROM THE DEALER WITH ALL THE CLASSICS. All the singles listed below are but a small selection from over 2,000 singles and 1,000 LP's listed at incredible prices

SEND S.A.E. FOR LIST

ALL THE RECORDS LISTED BELOW ARE 70p EACH, 3 FOR £2 OR 10 FOR £6 (+ 30p P & P) MANY OTHERS ON LIST.

11	ABBA	The name of the game
91	BEACH BOYS	Good vibrations
127	BEATLES	Sgt Pepper's lonely hearts club band
2832	BEES GEES	Tragedy
199	DEBBIE BOONE	You light up my life
313	CERRONE	Supernature
393	ELVIS COSTELLO	(I don't want to go to) Chelsea
583	ERUPTION	I can't stand the rain
608	EXILE	Kiss you all over
2927	G.Q.	Disco nights
775	BILL HALEY & COMETS	Rock around the clock
803	ISAAC HAYES	Shaft
2453	JAM	Eton rifles
962	EVELYN "CHAMPAGNE" KING	Shame
1069	BONEY M	Rivers of Babylon
1135	MEAT LOAF	You took the words right out of my mouth
1220	JOHNNY NASH	I can see clearly now
1303	PEOPLE'S CHOICE	Do it say way you wanna
1451	OTIS REDDING	The dock of the bay
2840	SAILOR	A glass of champagne
3036	SEX PISTOLS	Silly thing/Who killed Bambi
1638	SIMON & GARFUNKEL	Bridge over troubled waters
2399	DONNA SUMMER	Dim all the lights
1829	BOOKER T & MGs	Time is tight/Soul limbo
1931	FRANKIE VALLI	Grease
2051	STEVIE WONDER	I wish

ALSO A GREAT BARGAIN
100 HIT SINGLES — £15 (+ £2 if overseas)
100 SOUL SINGLES — £9 (+ £2 if overseas)
100 REGGAE SINGLES — £9 (+ £2 if overseas)

Oldies Unlimited, Department N Telford, Shropshire TF2 9HQ.

Quality Cassettes, Reels & Video

CASSETTES	C45	C60	C90
AGFA Ferro Color +6	—	*£0.53	£0.90
AGFA SFD +6	—	*£0.55	—
AGFA Super Ferro +6	—	£0.98	£1.30
AGFA Stereochrom +6	—	£1.16	£1.32
AGFA Carat (FeCr)	—	£1.27	£1.73
BASF LH	—	£0.70	£0.93
BASF Ferro Super	—	£0.94	£1.28
BASF Ferro Super LHI	—	£1.07	£1.44
BASF Chrome	—	*£1.12	£1.20
BASF Super Chrome	—	*£1.50	*£1.90
FUJI FX1	—	*£0.85	*£1.17
FUJI FX2 Chrome Bias	—	*£0.99	*£1.35
HITACHI Low Noise	—	£0.63	£0.88
HITACHI UD	—	*£0.92	£1.27
HITACHI UDER (XL1)	—	*£1.30	*£1.64
HITACHI UDEX (XL2)	—	£1.40	£1.70
MEMOREX MrX3	—	*£0.88	*£1.12
MEMOREX Chrome	—	*£1.02	*£1.35
MEMOREX High Bias	—	*£1.26	*£1.69
SONY CHF	—	£0.61	£0.85
SONY BHF	—	£0.84	£1.00
SONY AHF	£0.84	£0.95	£1.20
SONY CD-Alpha	—	£1.18	£1.55
SONY Ferrochrome	£1.14	£1.40	£1.78
TDK Dynamic	£0.63	*£0.63	*£0.80
TDK Acoustic Dynamic	£0.92	£1.02	*£1.22
TDK Optimum Dynamic	—	£1.16	£1.58
TDK Super Avilyn	—	£1.27	*£1.57

REELS

AGFA LN 5" × 900' £2.15
AGFA LN 5¾" × 1200' £2.49
AGFA LN 7" × 1800' £3.57
AGFA LN 5" × 1200' £2.57
AGFA LN 5¾" × 1800' £3.57
AGFA LN 7" × 2400' £4.43
AGFA LN 7" × 3600' £5.57
AGFA PEM368 7" × 1800' (Plastic) £3.80*
AGFA PEM368 7" × 1800' (Metal) £4.45*
AGFA PEM368 10½" × 3600' Cine £9.70
AGFA PEM368 10½" × 3600' NAB £11.70
BASF LH 7" × 1800' £4.55
BASF LH 7" × 2400' £5.90
TDK Audua L 7" × 1800' £3.77
TDK Audua L 10½" × 3600' NAB £11.00
TDK Audua LB 7" × 1800' £4.57

VIDEO CASSETTES

VIDEO (VCR)
LVC100 ..... £9.75
LVC130 ..... £12.95
LVC150 ..... £15.05
VIDEO (VHS)
E60 ..... £6.35
E120 ..... £8.85
VIDEO (BETA)
L250 ..... £6.30
L370 ..... £6.75
L500 ..... £7.30
L750 ..... £9.85

*** LIMITED SPECIAL OFFERS — WHILE STOCKS LAST**
ALL GOODS INCLUDE V.A.T. AT 15% AND ARE OFFERED SUBJECT TO AVAILABILITY
POSTAGE AND PACKING FOR UK £0.75 PER ORDER

B.A.T.S. OF BIRMINGHAM

*** MAIL ORDERS AND CALLERS TO DEPT ME4 B.A.T.S. OF BIRMINGHAM, 2262, COVENTRY ROAD, SHELDON, BIRMINGHAM B26 3JR Tel: 021-742 6311**

Also at: 131, CORPORATION STREET, BIRMINGHAM. B4 6QB TEL: 021-236 2139

REGGAE REGGAE REGGAE REGGAE REGGAE REGGAE

DADDY KOOL RECORDS

(Second on left down Oxford Street from Tottenham Court Road Tube Station)
94 DEAN STREET, LONDON W1 Hotline 01-437 3535
Send now for Britain's biggest free Reggae Mail Order List

ROCKERS ALMIGHTY DUB (LP) — AUGUSTUS PABLO AGGROVATORS £4.95 (P&P free)

KILLER LP's (P&P free)
1. It Jah Should Come Now — Rod Taylor £3.95
2. Scientist Vs Prince Jammy in Dub £4.25
3. Ital Corner — Prince Jazzbo/Upsetters £4.95
4. African Anthem — Mickey Dread £3.95
5. Cloak & Dagger — Lee Perry £4.95
6. Ska Authentic — Original Skatalites £4.95
7. Fab Greatest — Prince Buster £3.95
8. Greatest Hits — Don Drummond £4.25
9. Ska Au Go Go — Roland Alphonso / Wailers £4.95
10. Best of Toots & The Maytalls £3.95
11. Creation Rockers — Vols 1 — 6 (Great Anthology) each £3.95

MOD 45's ON ORIGINAL LABELS £1.10 (P&P free) any 10 for £10
1. Al Capone — Prince Buster
2. Wet Dream — Max Romeo
3. Ska — C. Hyam
4. Nimble Foot — Roland Alphonso
5. Moonhop — Dennis Morgan
6. American Pum Pum — Big Joe
7. Phoenix City — Roland Alphonso
8. Karate — Emperors
9. Godfather — Jerry Lewis
10. Rudies Melody — 3rd & 4th Generation
11. Fatty Bum Bum — Noel Aitken
12. Shaft — Lloyd Chalmers

STIFF MAIL ORDER BRINGS YOU—

THERE'S A LOT OF NEW STUFF THIS WEEK!

BUY 64 "POPSONG" W. ERIC/ BUY 65 "ME & MY MONKEY / BUY 66 "LIE TO ME" DIRTY LOOKS / BUY 67 "FOOLS GOLD" R. SWEET / BUY 74 "YESTERDAYS LOVE" ANY TROUBLE / OUT OFFICIALLY BUY 60 "BOYS HAVE FEELINGS TOO" THE G.T.S. ..... ALL 90p EACH
SEEZ 21 "BIG SMASH" W. ERIC. DOUBLE ALBUM ONLY £3.99 (FIRST 10,000)
SEEZ 18 "PROTECT THE INNOCENT" R. SWEET £4.50 (ALSO ON CASSETTE)
STILL A FEW UK SUBS LIVE AT THE ROXY LPS LEFT £3.50 (INC P&P)

SPECIALS
BUY 62 12" MY GIRL £1.40
SEEZ 19 "FLEX" ..... £4.70 (INC FREE POSTER) ALSO ON CASSETTE
FEELIES FLEX DISC ..... 30p (INC P&P)
SECOND BOX SET INC. BUYS 11-20 ..... £12.50 (+ 95p P&P)
STIFF JIG SAWS FEAT. STIFF STARS £1.75
BUY 1 & 4 ..... 30p EACH
KIRSTY PIC SINGLE ..... £1.00 EACH
PROMO COPIES OF RUMOUR "EMOTIONAL TRAFFIC" / BINKY "TOE KNEE BLACK BURN" ..... 90p EACH
ONLY FEW POINTED STICKS 12" LEFT (FREE PENCIL + BIOG) £1.50

IMPORTS
USE 1 ENC USA COMPILATION ..... £4.50 EACH
TOOL AROUND USA IMP. R. SWEET ..... £2.99 EACH
DAMNED SEEZ 1 ..... £3.50 EACH
JILL READ "MAYBE" SINGLE ..... 65p EACH

SPECIAL £3.00 OFFER
CHOOSE 1 LP, 4 SINGLES, 1 FREE E.P.
ONE OF THE FOLL. LPS . . . . SEEZ 8& W. ERIC. SEEZ 6 W. ERIC 12", GET 2 "LEGEND" M. JAPP. GET 3 AKRON COMPILATION. ONE OF THE FOLL. SINGLES . . . BUY 25. 28. 29 OFF 2.A. LOT 1. PLUS ONE FREE "SCREWED UP" EP ..... £3.00 THE LOT

12" SINGLES
BUY 49 . . . 96p. BUY 56.50.53.59.62 ..... £1.40 EACH

SINGLES
BUY 22.25.26.27.29.30.31.33.34.36.38.40.41-51. 53.55.56.58 TO 67.74
DEV 1. BOY 1 & 2. LEW 1. LOT 1. HORN 1. OFF 2.4 ..... ALL 90p EACH

EPs
LAST 1.2.4.5 ..... £1.00 EACH

LPs . . . FREE SOUND-3 LP WITH EVERY ORDER LIMITED TO ONE PER ORDER ONLY UK SUBS LIMITED LIVE LP ..... £3.50 EACH (SORRY NO SOUNDS FREE LP)
SEEZ 2 (IMPORT) SEEZ 3-18 . . . £4.50 EACH. SEEZ 19 . . . £4.70 (INC POSTER). SEEZ 21 . . . £3.99 ONLY. GET 1.2.3 HEROES & COWARDS. FIST 1 . . . ALL £3.50 EACH. ODD 1 . . . DEVO 6 TRACK . . . £2.50 EACH

POSTERS
POINTED STICKS / ERIC "POPSONG / LEW 8 / W / LENE 8 / W / G PARKER / SECOND STIFF TOUR PORTRAIT ..... ALL 50p EACH
LENE "FLEX" / LENE TOUR ..... 80p EACH
FIRST STIFF POSTER ..... 25p EACH

T SHIRTS
NEW . . . ERIC" POPSONG SHIRTS S.M.L / LENE "FLEX" SHIRTS S.M.L / POINTED STICKS SHIRTS S.M.L ..... ALL £2.50 EACH
IF IT AINT ETC. S.M.L ..... £2.50 EACH

BADGES
IF IT AINT / STIFF "WE LEAD" / G PARKER ..... 20p EACH
THE "I LIKE" SERIES" FEAT. ERIC LENE. KIRSTY/ STIFF LOGO 3 DESIGNS / STIFF S.S STIFF SLOGANS / LENE TOUR ..... ALL 15p EACH
LENE ENAMEL . . . £1.00 STIFF PATCHES ..... 50p EACH
NEW SET OF "POPSONG" BADGES ..... 80p THE SET
2 STIFF TOUR 78 PROGS FOR 30p

JOIN THE ERIC OR LEW FUN CLUBS. SEND 80p FOR BIOG. CERT. BADGE + NEWS. SEND ALL ORDERS ETC. TO STIFF MAIL ORDER. 9-11 WOODFIELD ROAD. LONDON W9 INC P&P ON ALL ORDERS. 20p SMALL (LETTER POST) LPs SHIRTS ETC 80p PER PARCEL. MAKE CHQS PO'S PAYABLE TO STIFF RECORDS.

GOOD VIBRATIONS

BELFAST ROCKS WITH:

Rudi — I Spy E.P. 1.00
Rudi — Big Time £1.00
Ruefrex — One By One £1.00
Outcasts — Self Concious Over You £1.00
Outcasts — Just Another Teenage Rebel £1.00
Outcasts — 1st L.P. Self Conscious Over You £3.70

All prices include P&P

Good Vibrations Record, 102 Great Victoria Street, Belfast BT2 7BE
(P/P Free)

ROUGH TRADE

ANTHONY MORE Judy 80p
FAMILY FODDER Warm/Desire 80p
MANICURED NOISE Metronome 80p
SCARS Romance by Mail 80p
THE MENTALS E.P. 80p
THE PROPHETS Back to the Burner 80p
MAJORITY BY FOUR E.P. 80p
ORANGE JUICE Falling And Laughing 80p
ORCHESTRAL MANOUVRES IN THE DARK Red Frame/White Light 12" & 7" 90p
HORNSEY AT WAR Deadbeat Revival 80p
TONY PILLEY On The Hook 90p
THE DISTRIBUTORS T.V. Me 80p
CAIRO Bluebeat 80p
THE FALL Fiery Jack 80p
SWELL MAPS Lets Build A Car 75p
CRASS Station Of The Crass £3
L. VOAG The Way Out L.P. £3.50
THE MINNY POPS L.P. Drastic Measures £4.50
FAUST So Far £4.50
SWELL MAPS A Trip To Mannevile £3.50
THE RAINCOATS L.P. £3.50
FANZINES AND CASSETTES
TRANSMISSION No. 1 (Cabs, Droogs) 10p
SHAKE No 8 (Long Tall Shorty, S. Affair) 20p
HARSH REALITY No. 9 (Swell Maps Pt. 1, Retarded, D. Zombies) 20p
KILLIN' TIME No. 3 (Spizz, Disque Attack) 25p
SITUATION BUTANE No. 1 (J. Strummer, The Same) 25p
WEIRD TALES cassette £1.50
39 GOLDEN GRATES from Danny and the Dressmakers £1.50
A CLASSIC SLICE OF TEENAGE ANGST £1.50
NO GOD MASS IN THE VOID Transmitter Sam £1.50
54 MINUTES OF PHILIP JOHNSON £1.50

SEND POSTAL ORDERS, CHEQUES AND INTERNATIONAL MONEY ORDERS TO: ROUGH TRADE MAILORDER, 202 KENSINGTON PARK ROAD, LONDON W11.

RECORD CORNER

27 BEDFORD HILL, BALHAM, SW12

Join the 1000s who get our booklet each fortnight. UK £1.20 per year. Overseas £1.85 per year.

TOP SELLING RECORDS IN PICTURE SLEEVES

U.K. Subs — Warhead / The Harper / Waiting For The Man (brown) (£1.05)
Mekons — Double 7" — Teeth / Guardian / Kill / Stay Kool (£1.05)
XTC — Ten Feet Tall (£1.05)
Angelic Upstarts — Out of Control (£1.05)
Sammy Hagar — I've Done Everything For You (+ free saw on patch) (£1.25)
Squeeze — Another Nail In My Heart (clear) (£1.05)
Dickies — F

BONAPARTE MAIL ORDER

SPECIALS

Blondie — Atomic 12" + 2 tracks (incl. Heroes live) (Pic) £1.49
David Bowie — Regazzo Solo, Philips Italian, 7" Very Ltd £4.99
Clash — London Calling, 12" + 9 mins. B side (Pic) £1.99
David Bowie — An evening with David Bowie. U.S. Radio Promo LP. V. Ltd. £8.50
Police — Regatta de Blanc LP (as two 10" singles + poster) V Ltd £5.99
Bruce Springsteen — Prove It All Night / Factory. Jap Imp 7" (Pic) £3.50
Bruce Springsteen — Badlands / Streets of Fire Jap Imp 7" (Pic) £3.50
Robert Palmer — Live U.S. Radio Promo L.P. (almost 1 hr long) Only £9.50
Patti Smith — White Christmas. U.S. 7" £1.50
Dave Edmunds — U. S. Radio Promo LP. (30 minute interview + 5 tracks including I Hear You Knocking). Live. Very limited £11.50
Kirsty McColl — They Don't Know. 7". Pic. Disc. Very Ltd. £1.50
Damned — 1st Album. French Import Only £4.99
Graham Parker — High Times. The Best of G. Parker & The Rumour. 12 track LP. £4.50
Jethro Tull — Sunshine Day / Aeroplane. U.S. MGM 7". Rare 1st single. V. Ltd £3.49
B.52's — Planet Claire 7" Pic. Disc. £1.50
Al Stewart — Live U.S. Radio Concert L.P. Very limited Only £8.99
Sex Pistols — Never Mind The Bollocks (Pic Disc). Only £4.99
Ian Dury — Rhythm Stick / Reasons To Be Cheerful U.S. Imp. 12" Discomix £1.99
New York Dolls — The Very Best of the New York Dolls. 14-track Jap. Imp. LP. Lyrics + Great Colour Cover Only £8.50
Sex Pistols — The Bigger Blow / My Way (imp). Clear vinyl 12" Only £2.99
Keith Richards — Before They Make Me Run. U.S. 7" Promo. Anniversary Leibovitz. (Pic Bag) £3.50
Bruce Springsteen — Rosalita 3-track imp. 12" (Pic) £2.99
Ronnie Spector & E.Str. Band Double sided Promo 12" £3.99
Rolling Stones — Miss You 12" (Pink) £2.99
Nazz — Nazz III LP (Early Todd Rundgren) £4.99
Graham Parker — Mercury Poisoning. 1-sided Promo. 12". £8.50
Stiff Second Box Set. Buys 11-20 Only £11.99
Beatles — U.S. Capitol 12". She Loves You / I Want To Hold Your Hand (Sung in German) £4.99
Boomtown Rats — Someone's Looking At You 12" (Pic) £1.89
Squeeze — 6-track 12". Cool For Cats. Bang Bang. Slap & Tickle, etc. Only £4.50

HOT NEW U.S. IMPORTS

Cherie & Marie Currie (Runaways) Messin With The Boys LP. Only. £4.50
Todd Rundgren — Adventures In Utopia. (Latest L.P.). £4.99
John Cale — Sabotage Live. Latest Great LP. Only. £4.50
Flying Lizzards — Money/Summertime Blues. Both Long Versions. 12" (Pic. Cover). Only £2.50
Snakefinger — Kill The Great Raven. On Ralph Records. Pic. Cover. 7". Only 50p
Wreckless Eric — The Whole Wide World. LP. Only £3.99Avengers — 4-Track 12" (New U.S. Punk) Prod Steve Jones (Pic) £2.99
Germs — G.I. 16" Track U.S. New Wave LP. Prod J. Jett. £4.99
Avengers — 4-track 12" (New U.S. Punk) Prod Steve Jones (Pic) £2.99
Germs — G I. 16" Track U S New Wave L.P. Prod J. Jett. £4.99

NEW SINGLES

Jam — Going Underground + Extra, Very Ltd. Live Single. ORDER NOW £1.49
U.K. Subs — Warhead, 3-track (Pic) 90p
Skids — Ammunition (P) 90p
Secret Affair — My World (I Spy) 90p
Bette Bright — Hello I'm Your Heart (Pic) 90p
Magazine — Thank You / The Book (New Single) 90p
The High Numbers — I'm The Face / Zoot Suit. Re-issue of Rare First Single (Pic) 90p
Blondie — Atomic (Pic) 90p
David Bowie — Alabama Song / Space Oddity (P) 90p
Talking Heads — I Zimbra / Psycho (P) 90p
Toyah — Victims Of The Riddle (P) 90p
Purple Hearts — Jimmy (P) 90p
Blondie — Call Me (U.S. Imp. 7". Not released in U.K.) (Pic) £1.25
XTC — Ten Feet Tall (3-track U.S. Imp. 7") (Not released in U.K.) Pic) Only £1.25
1980 — The 1st 15 Minutes 4-Band E P (Feat VeeVeras) Only £1.50
Skatelines — Guns Of Navarone (Pic) 90p
Police — So Lonely (Pic Cover) 90p
Beat — Hands Off She's Mine. (Latest) 90p
Elvis Costello — Can't Stand up / Girl Talk (Pic) 90p
Magazine — Song From The Floorboards (Special Sleeve) 90p
Monkees — New 4-track E.P. (Incl. I'm A Believer) (Pic) 90p
Martha Reeve — Heatwave / Dancing In Streets (Classic) (P) 90p
Squeeze — Another Nail In The Heart (Clear Vinyl) 90p
Dickies — Fan Mail (Red vinyl) + Poster (P) 90p
Cowboys International — Today Today (P) 90p
Johnny Thunder — Can't Put Your Arms Round A Memory Yellow vinyl. 12" Limted Only 99p
Blondie — Denis (Import 7" colour cover) £1.35
Heartbreakers — All By Myself (Live At Max's, Kansas City) Imp £1.35
Toyah — Bird In Flight / Tribal Look (P) 90p
Cockney Rejects — Badman / New Song (P) 90p
Psychedelic Furs — Sister Europe (P) 90p
Tourists — So Good To Be Back Home Again (P) 90p
Holly & Italians — Tell That Girl To Shut Up (P) 90p
Orchestral Manoeuvres In Dark — Red Frame / White Light. (Pic) 90p
101'ers — Keys To Your Heart (Pic). (Joe Strummer) 90p
Fall — Fiery Jack (3-track) (Pic) 90p
Flying Lizards — T V (P) 90p
Angelic Upstarts — Out Of Control (P) 90p
Silicon Teens — Judy In Disguise (P) 90p
Selecter — 3-Minute Hero / James Bond Two-tone 90p
Chords — Maybe Tomorrow (P) 90p
Stiff Little Fingers — At The Edge. 3-track (P) 90p
Specials — New Live 4-track E.P. (P) 90p
Madness — My Girl (Unreleased B side) (P) 90p
Modettes — White Mice (P) 90p
Spizz Energi — Where's Capt Kirk? (P) 90p
Dangerous Girls — Taggs. 4-track E.P. (P) 90p
Honey Bane (Fatal Microbes) 3-track E.P. (P) 65p
Those Helicopters — South Coast Towns (3-track E.P.) Great single in Pic cover Only 80p
Joy Division — Transmission (P) 90p
The Beat — Tears Of A Clown (2-tone) 90p
Cure — Jumping Someone Else's Train (P) 90p
Dead Kennedy's — California Uber Alles (P) 90p
Tubeway Army — Double Pack (P) (Dbl.) £1.65
Tubeway Army — Down In The Park (P) 80p
Buzzcocks — Spiral Scratch E.P. (Pic) £1.35
Buzzcocks (all in Pic). Love You More / Everybody / Ever Fallen / What / I Don't Mind / Orgasm / Promises / Harmony / Say You Each 90p
Clash (all in Pic). Complete / Remote / Tommy / Riot / City Rockers / White Man / Cowboy Each 80p
Jam — In City / All Round / Modern /D Watts / Tube / Strange Town Each 90p
Stranglers — Peaches / Changes /Walk On By / 5 Mins / Sleazy / Duchess Each 90p
Pistols — Vacant / God / Silly /C'mon / Something / My Way Each 90p

NEW ALBUMS

Toyah — Sheep Farming in Barnet (Imp LP)! Only £4.99
Elvis Costello — Get Happy (20 Tracks + Limited Poster) Only £3.75
Orchestral Manoeuvres in Dark. First LP £4.50
Martha & The Muffins — Metro Muse (Classic) £4.50
Uppers On South Downs — Mod. Comp LP (Incl. Teen Beets)... £2.99
Dickies — Down Of The Dickies (Latest) (Blue vinyl) £2.99
Rachel Sweet — Protect The Innocents Only £3.50
Iggy Pop — Soldier (5-Tracks With Bowie) Only £3.99
Cab. Voltaire — Live At The Y M C A. Only £2.50
Squeeze — Argy Bargy Only £3.75
999 — Biggest Prize In Sport £3.99
Sex Pistols — Flogging A Dead Horse £4.50
Penetration — Race Against Time. New L.P. One Side, Demos 77-8 Other. Live 79. Only £3.99
Flying Lizzards — 1st L.P. (Includes All 3 Singles) £4.50
Selecter — Too Much Pressure (2-Tone) £3.99
Anthony More — Flying Doesn't Help. (Ex Slapp Happy). Excellent L.P. Only £3.50
Pretenders — 1st L.P £3.99
Vaultage 79 — 5 New Bands 12 Track LP £3.50
Crass — Stations Of The Crass (Dbl. LP) £2.99
Ramones — End Of The Century. Latest LP Only £3.99
Clash — London Calling (18-Track Double LP Only £3.99
Adam & The Ants — Dirk Wears White Socks Only £3.99
Raincoats — First LP Only £3.99
Damned — Machine Gun Etiquette £3.99
Madness — One Step Beyond £3.99
Specials 1st (Two Tone) £3.99
Gang Of Four — Entertainment £4.50
Cab. Voltaire — Mix-Up £3.99
Slits — Cut Only £3.99
Shirts — Street Light Shine (Latest) Only £2.99
Genya Raven — And I mean It (Latest) Only £1.99
Intensified — Ska L.P. (Classic Comp) £2.99
S.I.F. — Inflammable Material Only £3.50

BEATLES

All Orig. U.S. Capitol 45's in Pic. Sleeves. Very Limited.
Beatles — We Can Work It Out / Day Tripper £2.50
Beatles — Paperback Writer / Rain £2.50
Beatles — Inner Light / Lady Madonna £2.50
Beatles — Yesterday / Act Naturally £2.50
Beatles — Yellow Sub / Eleanor Rigby £2.50
Beatles — Ticket To Ride / Yes It Is £2.50
Beatles — Nowhere Man / What Goes On £2.50

ALL 69p. CHEAPO SINGLES

Ruts — Jah Wars (Pic. Cover)
Damned — Smash It Up (Pic. Cover)
Stranglers — Nuclear Device (Pic. Cover)
Blondie — Dreaming (Pic. Cover)
Mekons — Work All Week (Pic. Cover)
Sham 69 — Better Man Than I (Pic. Cover)

REGGAE

Rebel Music — Double Compilation Of Excellent Hits. Only... £4.99
Gregory Isaacs — Soon Forward. 12" (Classic) Very Limited 99p
Bob Marley & The Wailers — Survival LP. Only £3.50
Dr. Alimantado — Kings Bread L.P. Only £3.99
Creation Rockers — Vols. 1 — 6. Excellent compilation Set. Each £2.50
Steel Pulse — Sound System 12" (Pic) Very Limited Only 99p

STOP PRESS

Police — Can't Stand Losing You/No Time This Time. (Imp. 7") Pic. Cover) £1.00
Talking Heads — Take Me To The River. (Imp. 7") (Pic Cover)... £1.00
Sex Pistols — The Very Best Of Jap. Imp. LP. (Two Tracks Not on U.K. LP. Plus Lyrics, Photos) £9.50
Lou Reed — Transformer LP. (Incl. Walk On Wild Side) £3.50
Damned — Music For Pleasure LP. (Stiff) £3.99
Trouser Press — February 1980. Iggy Pop. Zappa. Madness Incl P&P £1.00
Sex Pistols — Holiday In The Sun. (French Import 7") £1.50
+ All Bowie & Stranglers Single LP's Only £3.50
Ruts — The Crack (Latest L.P.) Only £2.99
Gary Numan — Pleasure Principle LP Only £2.99
Red Crayola — Micro Fish N Chips. 12" Pic. Cover Only 99p
Rezillos — Can't Stand My Baby (Pic) Great Re-issue Only 49p
Television — Adventure LP Only £2.50

Specials, Madness, Beat — Square Metallic Badges (only with records) Each 40p
Jam — Setting Sons LP. (Plus Extra Track Strange Town) Only £4.50
Dave Edmunds — Trouble Boys 7" Import (Pic) £1.25
Blondie — Parallel Lines (Pic Disc LP) (V. Ltd) £11.99

EXPORT ENQUIRES WELCOME

All postage rates first class. Foreign customers adds 1MUs only
Mail order 101 George Street, Croydon, Surrey
Payable to Bonaparte
Allow 10 days for cheque clearance
List alternative where possible

Postage Rates: U.K. 7" 1=25p. 2=30p. 3=35p. 4=40p. 5=45p. 6=55p. 7=65p. 8=75p. 8+ Max. £1. U.K. 12". 1=55p. 2=£1.3=£1. 4=£1.80.

OVERSEAS 12"
1=75p. 2=£1.00.3=£1.50. 5=£2.00
7" 1—5=25p each. 5— 15p each

No correspondence can be entered into.

BULLET RECORDS
40 MILL ST., STAFFORD

INTERESTING IMPORTS (Albums)

THE CLASH — Pearl Harbour (Jap imp) + free 45 ..... 9.95
SPLIT ENZ — Frenzy (Aussie LP never released in UK) 5.59
STOOGES — 1st / Fun House (indispensible) ..... each 5.49
TUBEWAY ARMY — 1st (Original Gatefold Blue Sleeve — Rare) 4.99
DAVID BOWIE — Rock Concert Live 5.49
JOHN CALE — Sabotage — Live In New York 4.99
HENRY COW — Western Culture 4.99
CHROME — Alien Soundtracks/The Visitation ..... each 4.99
TOYAH — Sheep Farming LP (German Imp, only 2,000 pressed) 4.99
SEX PISTOLS — Very Best Of (Jap Imp inc 2 prev unissued trax) 9.95
THE STRANGLERS — Japanese X-Certs inc the rare 45 Choosey Suzie + Poster 9.95
THE ONLY ONES — Special View (US compilation) 5.49
FRED FRITH/HENRY KAISER — With Friends Like These 4.99
FAUST — 1st (Clear Vinyl — Legendary LP) 4.99
FAUST — So Far (2nd LP inc The Inserts) 4.99
DAF — Produkt (1st Wild LP Very Inspired) 4.99
PYROLATOR — Ex DAF Inland (Plenty of Synthesizers) 4.99
THE REMAINS — 1st (Classic 60s Album) 4.99
THE BUZZCOCKS — Going Steady — Singles Collection 4.99
CHERIE & MARIE CURRIE (X Runaways) Messin With The Boys 5.49
LYDIA LUNCH — Queen Of Siam (Excellent LP) 5.49
BEACH BOULEVARD — V/Art West Coast Punk (Good Collection) 4.99
LA IN — V/Art West Coast Punk 4.99
THE BARBARIANS — 1st (Nuggets Band!) 4.99
CUDDLY TOYS — Guillotine Theatre (Jap Imp) 7.50
THE WEIRDOS — Who, What, Where, When (US Punk) 4.49

60s Collectors Dream
all in orig covers, all £5 each
KINKS — Face To Face
KINKS — Kontroversy
KINGS — Kinda Kinks
PRETTY THINGS — Get The Picture
PRETTY THINGS — Emotions
THEM — Angry
THEM — Them Again
THE YARDBIRDS — Roger The Engineer (2nd LP)

UK ALBUMS

CHROME — Red Exposure (4th LP) 4.25
THE CONTORTIONS — Buy The 4.49
WRECKLESS ERIC — Big Smash (Ltd ed double LP) ..... only 3.99
PSYCHEDELIC FURS — 1st LP ..... only 3.75
MARTHA AND THE MUFFINS — Metro Music 4.49
ORCHEST. MAN IN DARK — 1st LP 4.49
HENRY COW — Western Culture 4.99
WARREN ZEVON — Bad Luck Streak (Brilliant) 3.99
ELVIS COSTELLO — Get Happy (20 Ace Tracks!!) 3.99
THE FLYING LIZARDS — 1st 4.49
999 — The Biggest Prize In Sport 3.99
JAPAN — Quiet Life ..... Only 3.25
SPECIALS — 1st (Two Tone) 3.99
SELECTOR — Too Much Pressure 3.99
MADNESS — One Step Beyond 3.99
JAM — City / Modern / Mod Cons / Setting Sons ..... each 3.99
TALKING HEADS — 77 / Buildings / Fear Of Music ..... each 3.99
JOY DIVISION — Unknown Pleasures 3.75
CABARET VOLTAIRE — Live At The YMCA ..... only 2.75
ALEX CHILTON (ex Big Star) — Like Flies On Sherbet 4.99
SEX PISTOLS — Flogging A Dead Horse 4.49
PUBLIC IMAGE — Metal Box (3 LPs in a can. Only a few originals left!) 6.99
SIMPLE MINDS — Real To Real Cacophony 3.99
HYBRID KIDS — Classic Mutants (Weird!) 3.99
ADAM & THE ANTS — Dirk Wears White Sox 3.75
IGGY POP — Soldier (inc Bowie) 3.99
JOHN FOXX — Metamatic 4.49
THROBBING GRISTLE — 20 Jazz Funk Greats 3.75
THOMAS LEER & ROBERT RENTAL — The Bridge 3.75
CRASS — Stations Of The Crass (Dbl 75p P&P) ..... only 2.99
METABOLIST — Hensten Klork (Exciting) 3.50
A MORE — Flying Doesn't Help (Excellent LP) 3.75
VAULTAGE 79 — Brighton Compilation 3.50
BUZZARDS — Jellied Eels 3.99
THE FALL — Dragnet / Live At The Witchtrials ..... each 3.75
DOLL BY DOLL — Remember/Gypsy Blood ..... each 3.99
SECRET AFFAIR — Dirk Wears Socks ..... each
EAST — V/Art Compilation inc. Cigarettes, Pseudo Existors & More 3.99
THE DAMNED — 1st / Music For Pleasure / Machine Gun ..... each 4.49
PENETRATION — Race Against Time (Live & Demos — Ltd Edition) 4.99
PEARL HARBOR & THE EXPLOSIONS — 1st 3.99
UPPERS ON THE SOUTH DOWNS — Various Mod Bands ..... only 2.99

New Singles

DAVID BOWIE — Alabama Song (Ltd Pic Poster Sleeve) 99
STIFF ALL STARS — Maybe Tonight (Pic) 99
UK SUBS — Warhead / Waiting For The Man / The Harper (Pic) (Ltd Brown Vinyl) 95
WHITE HEAT — Nervous Breakdown (Pic) 95
LAST EXIT — (Very early Sting vocals) — Whispering Voices 99
SKIDS — Animation (Pic) 99
JAM — Double 45 Going Underground + Live EP contains Tubestation / Modern World / Away From The Numbers (Ltd ed Pic) 1.50
ORIGINAL MINDS — Boys Cry (Pic) 95
BERLIN BLONDES — Science (Pic) 99
PRESSLER — MORGAN — Hand Piece (Herthan-Ubu Label) (Pic) 1.50
PURPLE HEARTS — Jimmy (Pic) 95
STIFFS — Inside Out (Brilliant) 95
BLONDIE — (Jap Imps) Heart Of Glass / Sunday Girl / Denis / Kidnapper (All great New Pic Sleeves) ..... each 2.50
TEN POLE TUDOR — Real Fun (Pic) 99
ANY TROUBLE — Yesterdays Love (Pic) 95
FAB. THUNDERBIRDS — You Ain't Nothing Fine. EP (Pic) 95
TALKING HEADS — I Zimbra (Pic) 99
SIOUXSIE AND THE BANSHEES — Happy House (Pic) 95
THE SCARS — They Come And Took Her (Pic) 99
NEUTRON EP — 1980 — The First Minutes (Great) (Pic) 1.50
PUNILUX — Laughing Academy (Pic) 99
SHAKE — (Ex Revillos) Invasion Of The Gamma Man (Pic) 99
TILLER BOYS — Big Noise From The Jungle EP (New Hormones) (Pic) 99
49 AMERICANS — 14 Track EP (Pic) ..... only 99
THE BEARZ — She's My Girl (Pic) 95

SINGLES (All Picture Sleeves)

ADAM & THE ANTS — Young Parisians (No Pic) / Zerox ..... each 95
A CERTAIN RATIO — All Night Party (Factory) 95
THE ADICTS — Lunch With The Adicts (Great) 90
ANGELIC UPSTARTS — Out Of Control 99
ANOTHER PRETTY FACE — Whatever Happened To The West / All The Boys Love & Carrie ..... each 99
AU-PAIRS — You'Kerb Krawler E.P. 95
HENRY BADOWSKI — My Face 99
BAUHAUS — Dark Entries (2nd Brilliant Single) 95
BAUHAUS — Bela Lugosis Dead 12" 1 89
THE BEAT — Tears Of A Clown/She's Mine (Newie) ..... each 90
BERLIN — Over 21 95
BLANK TAPES — 4 Trax. Liverpool Bands 90
BOOMTOWN RATS — Someone Looking 12" (ltd. edition) 1.90
BLONDIE — Atomic/Heroes 'Live' 12" (ltd edition) 1.50
THE BOYS — Kamikaze/Terminal Love ..... each 95
BETTE BRIGHT — Hello This Is Your Heart 99
CABARET VOLTAIRE — Nag, Nag, Nag/Silent Command ..... each 90
CAIRO — I Like Bluebeat 90
THE CHORDS — Maybe Tomorrow 95
THE CIRCLES — Opening Up (Ace Midland Mods) 50
CLASH — Armagideon Time 12" (9 Min Dub Version. 1 49
COCKNEY REJECTS — Bad Men (Ace Newie) 99
COCKNEY REJECTS — Flares n' Slippers 90
ELVIS COSTELLO — Can't Stand Up 95
COWBOYS INTERNATIONAL — Today, Today 99
CRASS — Feeding The 5,000 12" (17 Trax) 1.99
DANGEROUS GIRLS — Tasge E.P. 95
DEAD KENNEDY'S — California Uberalles 90
DEF LEPPARD — Good Morning Freedom (3rd 45) 99
DELTA 5 — Mind Your Own Business 95
DICKIES — Fan Mail 99
THE DIRECTIONS — Three Bands Tonight 95
THE DISTRACTIONS — You-re Not Going Out Dressed 12" 1.99
THE DISTRACTIONS — It Doesn't Bother Me (ltd. edition, white vinyl) 99
DR. FEELGOOD — Hongkong Money 99
THE DOORS — The End (first time on 7") 99
EARCOM 3 — Dbl. Single. 4 Bands. inc. D.A.F. (25p p&p) 1.60
ECHO AND BONNYMAN — Picture On My Wall (Pic) 95
THE FALL — Fiery Jack 90
FAMILY FODDER — Warm/Desire 90
FAST SET — Junction 95
THE FEELIES — Everybodie's Got Something To Hide (Stiff) 95
FLOWERS — Confessions (Fast) 90
FLYING LIZARDS — TV (3rd 45) 99
FOUR BE TWO — One Of The Lads 12" (Prod. John Lydon) 1.70
JOHN FOXX (Ex Ultravox) — Underpass 99
THE FRESHMEN — You've Never Heard Anything Like It 95
FUN FOUR — Singing In The Shadows E.P. (Great Stuff) 95
GENOCIDE — Images of Delusion E.P 1 40
HOLLY & THE ITALIANS — Tell That Girl To Shut Up 80
HONEY BANE (Crass) / You Can Be You 65
THE INMATES — Love Got Me 99
THE INSEX — Inner Sanction/Fractured Vision 90
IRON MAIDEN — Running Free 99
THE JAGS — Womans World 99
JOY DIVISION — Transmission 90
KAREL FIALKA — The Eyes Have It 95
KILLING JOKE — Nervous System 99
THE LAMBRETTAS — Poison Ivy 95
LEATHER NUN — Slowdeath (Industrial) 95
LENE LOVICH — Angels 12" (ltd edition) 1 50
MADNESS — My Girl + 2 Non L.P. Trax. 12" 1 40
MAGAZINE — A Song From Under The Floorboards 99
MARTHA & THE MUFFINS — Echo Beach 99
MARTIAN SCHOOLGIRLS — Life in The 1980's 90
MENTAL AS ANYTHING — The Nips Are Getting Bigger 95
METROPAK — You're A Rebel 95
MODERETTES — Fetishes 12" E.P. 1 90
MO-DETTES — White Mice 90
MONOCHROME SET — Live 4 Track E.P. (No Pic) 90
MOTORHEAD — Motorhead (white vinyl ltd edition). 99
IAN NORTH — Hollywood Babylon 99
NOT SENSIBLES — Maggie Thatcher E.P. (Crazy!!) 1 10
101 ERS' (Joe Strummer) — Keys To Your Heart (no Pic. Brilliant) 90
ORCH MANOUVRES IN THE DARK — Electricity 99
ORCH MANOUVRES IN THE DARK — Red Frame White Light 12" 1 19
THE PASSIONS — Body & Soul (1st 45) 95
PINK MILITARY — Blood & Lipstick 12" 1.75
THE PIRANHAS — Jilly / Space Invaders ..... each 99
POISON GIRLS — Hex 12" 1.99
POLICE — Fall Out / Walking On The Moon ..... each 90
POP GROUP — Prostitutes 90
PSYCHEDELIC FURS — We Love You/Sister Europe ..... each 99
RADIO ACTORS (Sting on Vocals) — Nuclear Waste 95
RENTALS — New York/Crash On You 95
REVILLOS — Motor Bike Beat 99
SCISSOR FITS — Soon After Dark EP (Brilliant!) 99
SCRITTI POLITTI — 4 A Sides 12" 1.99
SCRITTI POLITTI — Scritlocks/Peel Sessions 95
SECRET AFFAIR — My World 90
SELECTER — 3 Minute Hero 90
SILICON TEENS — Memphis/Judy In Disguise ..... each 90
SIMPLE MINDS — Changeling + Premonition 'Live' 95
SLITS — Typical Girls + 2 Trax 12" ..... only 1.40
THE SOUND — Physical World EP 95
SPECIALS — Live EP/Gangsters ..... each 95
SPIZZ ENERGI — Soldier Soldier/Cpt Kirk ..... each 95
SPLIT ENZ — I See / Red EP 95
STIFF LITTLE FINGERS — At The Edge 95
KID STRANGE — International Language 99
STRANGER THAN FICTION — Into The Void 99
RACHEL SWEET — Fools Gold 99
SWELL MAPS — Let's Build A Car 90
SWELL MAPS — Dresden/Seymour/Real Shocks each 80
SYLVAIN SYLVAIN (Ex N.Y. Dolls) — Every Boy & Every Girl 99
TEARDROP EXPLODES — Sleeping Gas / Bouncing Babies ..... each 90
TEA SET — Tri-X Plan EP & Film Slide 1.05
THE TOURISTS — So Good To Be Back Home again 99
TOYAH — Victim Of The Riddle / Bird In Flight ..... each 90
TOYAH — Sheep Farming In Barnet A.P. 8 Trax 1.40
TYGERS OF PANG TANG — Don't Touch Me There EP 1.25
U840 — King ..... .90
UK DECAY — Black Cat EP/Pneumonia EP ..... each 99
ULTRAVOX — Live Retro EP (Golden Oldie) 1.50
THE VAPORS — Prisoners/Turning Japanese (Newie) ..... each 95
THE VIBRATORS — Gimme Some Lovin' (Reformed Band) 95
JAMES VANE — Judy's Gone Down 99
WAVIS O'SHEA — Anna Ford's Bum 12" 1.99
WEIRD NOISE — E.P. ..... only 60
ADA WILSON — In The Quiet Of My Room (interesting us) 90
WRECKLESS ERIC — A Popsong (One of his best) 95

POSTAGE RATES: 40p per 12"/LP; 75p per 2; 95p per 3; after 10p each. 15p per 7"; 25p per 2; 35p per 3; after 5p each. Overseas: 35p per 7"; 75p per 12"/LP. (Access/Barcalycard/Trust-card accepted). Double LPs count as 2.

Please state alternative if possible. Please allow 10 days for cheques to clear.

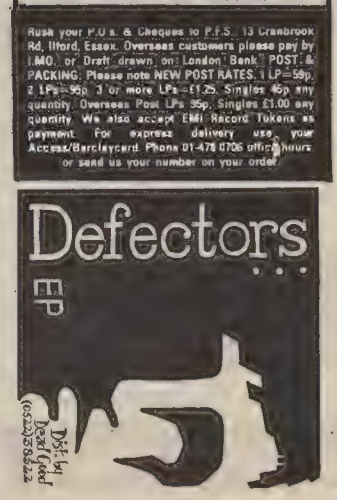
GOLDEN OLDIES

£1.10 Each or 8 for £5.00

ABBA — Waterloo
ABBA — Dancing Queen
ABBA — Knowing Me, Knowing You
ACE — How Long
MORRIS ALBERT — Feelings
AMEN CORNER — (If Paradise) Is Half As Nice
AMERICA — Horse With No Name
CHRIS ANDREWS — Yesterday Man
ANIMALS — House Of The Rising Sun
ANIMALS — San Francisco Night
PAUL ANKA — Diana
ARGENT — Hold Your Head Up
ARRIVAL — Friends
THE ASSOCIATION — Along Comes Mary
BAD COMPANY — Feel Like Making Love
BBC THEME — Dr. Who
BEACH BOYS — Sail On Sailor
BEACH BOYS — Barbra Ann
BEACH BOYS — Help Me Rhonda
BEACH BOYS — God Only Knows
BEATLES — Love Me Do
BEATLES — She Loves You
BEATLES — All You Need Is Love
BEATLES — Yesterday
BEE GEES — Words
BEE GEES — Edge Of The Universe
DAVE BERRY — The Crying Game
JANE BIRKIN — Je T'Aime
BLACK SABBATH — Paranoid
BOBBY BLOOM — Montego Bay
MARK BOLAN — Teenage Dream
BONEY M — Daddy Cool
BOOMTOWN RATS — Dookin' After No. 1
BOOMTOWN RATS — Rat Trap
DAVID BOWIE — London Boys
DAVID BOWIE — Be My Wife
DAVID BOWIE — Heroes
BREAD — If
ARTHUR BROWN — Fire
JAMES BROWN — Sex Machine
JAMES BROWN — Hot Pants
JAMES BROWN — Super Bad
B. BUMBLE — Nut Rocker
HANK C. BURNETTE — Spinning Rock Boogie
PRINCE BUSTER — Al Capone
THE BYRDS — Turn, Turn, Turn
CELIA & THE MUTATIONS — Mony Mony
CHAIRMAN OF THE BOARD — Just A Little More Time
GENE CHANDLER — Duke of Earl
BRUCE CHANNELL — Hey Baby
CHUBBY CHECKER — The Twist
CHER — Bang! Bang!
CHICAGO — If You Leave Me Now
THE CHIFFONS — One Fine Day
THE COASTERS — Charlie Brown
EDDIE COCHRAN — C'mon Everybody
SAM COOKE — Only Sixteen
ELVIS COSTELLO — Radio, Radio
CSN&Y — Marakesh Expresa
JIMMY CROSS — I Want My Baby Back
THE CRYSTALS — He's A Rebel
DANNY & THE JUNIORS — At The Hop
BOBBY DARIN — Mack The Knife
JIMMY DEAN — Big Bad John
DEODATA — 2001
DEREK & THE DOMINOS — Layla
DION — Runaround Sue
THE DIXIE CUPS — Chapel Of Love
FATS DOMINO — Blueberry Hill
DONOVAN — Catch The Wind
THE DOORS — Light My Fire
LEE DORSEY — Holy Cow
DOWNLINERS SECT — Little Egypt
DR. HOOK — Sylvias Mother
SIMON DUPREE — Kites
BOB DYLAN — Lay Lady Lay
THE EAGLES — Lady In The Fast Lane
THE EASY BEATS — Friday On My Mind
DUANE EDDY — Rebel Rouser
EDGAR WINTER GROUP — Frankenstein
EDISON LIGHTHOUSE — Love Grows
SHIRLEY ELLIS — The Name Game
EMERSON LAKE & PALMER — Jerusalem
SCOTT ENGUSH — Brandy
DAVID ESSEX — Rock On
THE EVERLY BROTHERS — Bye Bye Love
THE EVERLY BROTHERS — Bird Dog
LITTLE EVA — The Loco-Motion
THE FACES — Cindy Incidentally
MARIANNE FAITHFUL — As Tears Go By
FAMILY — In My Own Time
DON FARDON — Indian Reservation
ROBERTA FLACK — Killing Me Softly
FLEETWOOS MAC — Albatross
THE FLOWERPOT MEN — Let's Go To San Francisco
WAYNE FONTANA — The Game Of Love
THE FORTUNES — Caroline
THE FOUNDATIONS — Build Me Up Buttercup
THE FOUR SEASONS — Big Girls Don't Cry
THE FOUR SEASONS — Sherry
THE FOUR TOPS — Walk Away Renee
ARETHA FRANKLIN — I Say A Little Prayer
FREDDIE & THE DREAMERS — You Were Made For Me
DEAN FRIEDMAN — Lucky Stars
BILLY FURY — Jealousy
GARY U.S. BONDS — Quarter To Three
MARVIN GAYE — I Heard It Through The Grape Vine
BOBBIE GENTRY — Ode To Billy Joe
GERRY & THE PACEMAKERS — You'll Never Walk Alone
GOLDEN EARRING — Radar Love
BOBBY GOLDSBORO — Honey
LESLIE GORE — It's My Party
NORMAN GREENBAUM — Spirit In The Sky
THE GUN — Race With The Devil
BILL HALEY — See You Later Alligator
ANITA HARRIS — Anniversary Waltz
RICHARD HARRIS — Macarthur Park
GEORGE HARRISON — My Sweet Lord
HAWKWIND — Silver Machine
HEINZ — Just Like Eddie
JIMI HENDRIX — All Along The Watchtower
HERMANS HERMITS — No Milk Today
THE HOLLIES — On A Carousel
BUDDY HOLLY — Peggy Sue
HOT CHOCOLATE — You Sexy Thing
JANIS IAN — At Seventeen
ELTON JOHN — Your Song
ELTON JOHN — ? Candles In The Wind
ELTON JOHN — Rocket Man
MARY JOHNSON — I'll Pick A Rose For My Rose
CAROL KING — It Might As Well Rain Until September
JOHN LENNON — Imagine
LINDISFARNE — Lady Eleanor
LYNARD SKYNARD — Freebird EP
MATTHEWS SOUTHERN COMFORT — Woodstock
SIMON MAY — Sumer Of My Life
C.W. McCALL — Convoy
SCOTT McKENZIE — San Francisco
DON McLEAN — American Pie
DON McLEAN — Vincent

A Free Copy of our Catalogue 'Oldies 1980' will be sent with every order. For catalogue only send 50p (overseas send 5 international reply coupons)

Rush your P.O.s & Cheques to P.F.S., 13 Cranbrook Rd, Ilford, Essex. Overseas customers please pay by I.M.O. or Draft drawn on London Bank. POST & PACKING: Please note NEW POST RATES. 1 LP — 55p, 2 LPs — 95p, 3 or more LPs — £1.25. Singles 45p any quantity. Overseas Post LPs 95p, Singles £1.00 any quantity. We also accept EMI Record Tokens as payment. For express delivery use your Access/Barclaycard. Phone 01-478 0706 office hours or send us your number on your order.



ROCK — POP — NEW WAVE — DISCO
FOLK ROCK & ROLL
HEAVY METAL MOR
BLUES — COUNTRY & WESTERN — JAZZ

GEMA RECORDS (EXPORT)

To Norway / Sweden / Germany / Austria / Yugoslavia / Finland / Japan / USA / France / Denmark / Spain, etc., etc.

We sell LPs and Cassettes for **£2.60** each or less

ALL TYPES OF MUSIC & ALL TOP ARTISTS

Plus we have 1,000s of Special Offers and rare albums at much lower prices.

Unrivalled selection of back catalogue items
Many unavailable outside of the UK.

Send an international reply coupon for our extensive catalogue

GEMA RECORDS (EXPORT)
Dept. NME3, PO Box 54, Crockhamwell Road, Woodley, Reading, Berkshire, England

FOR ADVERTISING DETAILS ON THE PLATTERSTALL PHONE 01-261 6172

LIVE! EXTRA

Sector 27

Jackson's Lane Community Centre

JUDGING by the reception accorded Tom Robinson's latest musical venture Sector 27 — even at this rudimentary stage of the quartet's development — the philanthropic one need harbour no unnecessary trepidation. He remains the people's choice.

In this incarnation, Robinson has traded in his four-string bass for a six-string rhythm guitar, and is further supplemented by the dynamics of Derek The Menace (drums), co-writer Jo Burt (bass) and a pristine lead guitarist operating under the nomenclature of Stevie B.

Mr B, in particular, merits not little consideration, especially as regards the female species of the audience, being a lissome youth

NME Classifieds

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

For further details ring
KARLA FAERBER
01-261 6122
or write
New Musical Express
Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London. S.E.1

FOR SALE — 20p per word

ABBA — SUPER Special Photo Book — packed with exclusive Colour Photographs **PLUS** Free Colour Poster. £4. also **LIMITED OFFER SUPERSTAR BOOKS — ROD STEWART** £4. **MARC BOLAN** £3.50 — **ELVIS** (USA) £4. — **ELVIS TRIBUTE.** £1. **BLONDIE** £1.50, **BOWIE** £1.50, **ELTON JOHN** £3. **ROLLING STONES** £3. — **JAMES DEAN** (French) £10. **JAMES DEAN** (Japanese) £10. **BOOTLEG DIRECTORY** £4. (All prices include P&P) Send now to: (R. S. PROMOTIONS), Ivy House, North Street, Milverton, Somerset. TA4 1LT.

AC/DC BON SCOTT/Angus Young Photobadge. Also Police (Sting), Tourists, The Who, (Daltrey), Dr. Feelgood, Squeeze (Jools), Tubes, Lene Lovich, John Miles, Peter Gabriel, Marc Bolan, Elton John, Zaine Griff, Wilko Johnson, XTC (Andy Patridge), Yachts (Martin Watson). 2½" photobadges either black or blue. Send S.A.E. with postal order for 30p each badge or £1.00 for 4 badges (stating choice of black or blue). to **THE OPTIC ARCHITECT,** 20 Anson Road, London NW2.

AC/DC — IF YOU WANT BLOOD, TOUR '78 (OFFICIAL). T.shirts only £3.50. SML. to T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

AMAZING INFORMATION! — THE COMPLETE BOOTLEG CHECKLIST & DISCOGRAPHY! THIS BOOK COVERS DYLAN, BOWIE, STONES, LED ZEPPELIN, ALICE COOPER, WHO, ROD STEWART, ELVIS, ROXY MUSIC, BEATLES, CREAM, ZAPPA, PLUS A COMPLETE A–Z GUIDE OF RARE RECORDS. **AN ABSOLUTE MUST** FOR RECORD COLLECTORS. **DON'T MISS THIS FANTASTIC LIMITED EDITION BOOK!** (£4 post free). **ALSO FRANK ZAPPA — THE LIVES & TIMES.** £2 POST Free. (R.S. PROMOTIONS) IVY HOUSE, NORTH STREET, MILVERTON, SOMERSET. TA4 1LT.

ANARCHY T. SHIRTS — Large A in circle SML. £3.50, S/Shirt £5.95. — T.I.T.S. 12 Blenheim Street, Newcastle-upon.Tyne.

ANTI-MODS BADGES 1½" five different, £1. S.A.E. Pandora's Box, 80 Wellgate, Rotherham, S60 2LR.

BLONDIE, ABBA, CLASH, UFO, QUEEN, Whitesnake, Rats, Jam — best colour photographs from recent concerts. Also available:- **NUMAN, POLICE,** Specials, Rush, Quo, Zeppelin, AC/DC, Stranglers, Who, Lizzy, Scorpions, Rainbow, Motorhead, Genesis, Gabriel, Sabbath, Priest, Olivia, etc 45p each, 10 for £4. Send S.A.E. for list or with order to:- **ALAN PERRY,** P.O. Box 4, Upton, Wirral, Merseyside, L49 6LE.

BLUE OYSTER Cult interviews, Runaways interviews. 50p + 10p p&p. Bump 'n Grind, 132 Melbreck Road, Liverpool 18.

BOWIE/NUMAN magazine special limited edition. 65p (no cheques) + S.A.E.: — 17 Westpark Avenue, Cliftonville, Margate, Kent.

BRUCE SPRINGSTEEN — BORN TO RUN OR HE'S THE ONE — T-shirts or sweatshirts. Both photo screen printed, tees £3.50, S-shirts £5.95, SML. T.I.T.S., 12 Blenheim Street, Newcaslte-on-Tyne.

CHEAP TRICK T. Shirts — £3.50, S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

CLASH — T SHIRTS (Group and soldier) £3.50 s/shirts £5.95 SML. — T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

CRASS — Logo — T- Shirts & S/Shirts SML £3.50 & £5.95 to T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

DAVE BROCK'S Sonic Assassins & Hawkwind cassettes £5 each. Send — Wolden Studios, 9 Richmond Terrace, Appeldore, North Devon.

DELUXE RAINBOW belt buckles, nickel plated, adjustable, all std. width belt, only £2. Led Zeppelin, Eagles, David Bowie, Elvis, Police, Queen, Blondie, Pink Floyd, Abba, Stranglers, Genesis, Status Quo, AC/DC, Boomtown Rats, Sex Pistols, Kiss, Bee Gees, Black Sabbath, E.L.O. Rainbow, The Who, Gary Numan, Thin Lizzy, Rebel Flag, Motorhead, New Kiss. Europa Products, 95 Priory Road, Hastings, Sussex.

DESTROY T. SHIRTS — £3.50, S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

ELVIS, ELVIS, ELVIS. Ultrarare Limited Editions — Behind Closed Doors — The Graceland Archives — Rockin Rebel — Live Concerts — Rehearsals. Video. **PLUS** Super Quality Tour Photographs in Full Colour: Send **LARGE** S.A.E. and 50p for Sample Tour Photograph and Full Details (EPNM) Ivy House, North Street, Milverton, Somerset.

FAB GEAR MAIL ORDER. New things, £3.11 inclusive. Some old things £1.99. Other things £1.42 and 22p. Send cheque or P.O. to **FAB GEAR MAIL ORDER.** Send S.A.E. for something else, or call at **X CLOTHES,** 41 Call Lane, Leeds 1, to see more things.

FRAMED IMITATION bronze, silver, gold award records of your favourite artists. Individually numbered for collectors. Punk/soul anything. Personalised awards available, great presents, impressive when hung on wall. List 30p + s.a.e. Keith Sherman, 543 Staines Road, Hounslow, Middlesex.

GANG OF FOUR T-SHIRTS Victory pic (group photo) £3.50. SML. **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

GOD SAVE THE QUEEN — T. Shirts £3.50 S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

HANDCUFFS, RAINBOW Hair colours, wristbands, punk make-up, pubic hair dyes. S.A.E. for list, 18 Whalley Avenue, Penkhull S–O–T, Staffs.

HANDCUFFS, WRISTBANDS, hair colours, punk make-up, etc. S.A.E. for list. 18 Whalley Avenue, Penkhull, Stoke-on-Trent, Staffordshire.

INTO HEAVY METAL???Ged Vardis "If I Were King" single, only £1.15 inc. p&p from: J.A. Revell, Mercantile House, 99-101 St Leonards Road, Windsor.

JAM T-SHIRTS — New photo on black T-Shirts £3.50 SML. **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

JAM — TUBE STATION — T. Shirts £3.50 S/Shirts £5.95 SML. T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

JUDAS PRIEST/UNLEASHED IN THE EAST OFFICIAL T-shirts only £3.50 SML. T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

KATE BUSH: Imports, demo + pic disc, 12" singles, tapes, promo material, cuttings. S.A.E. — Dec, 18 Heronscroft, Putnoe, Bedford.

LATEST TOP-ART GRAPHICS T-SHIRTS — Multicolour geometrics, multi-directional arrows. Six new original designs. £3.50 each. SML. **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

LOUD PRODUCTS — London's best badge manufacturers for punk, mod, ska, and other type badges. **WHOLESALE** enquiries only to Loud Products, 353 Holloway Road, London N7. SAE Please.

MINI ROCK SHOP — at front stall Victoria Market opposite Victoria Station, 3 Wilton Road, London, SW1, See us for **BADGES** of every description, **PHOTOS** of most rock groups, **PATCHES, TIES + BELTS** + plenty of other gear as well.

MOD BADGES 1" five different £1. Also any town, district on mods badge 40p sae Pandora's Box, 80 Wellgate, Rotherham S60 2LR.

MODS, METAL FLICK COMB, press switch, out shoots comb, only £1 post free from — Matchrite, 167 Windsor Road, Bristol BS4 3NJ.

MOTORHEAD BOMBER Tour 4 (7×5) colour photos £4.00 (inc. postage). H Phillips, 31 Chippenham Mews, London W.9.

MOTORHEAD T. SHIRTS (State which one) £3.50 S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

NEVER MIND THE BOLLOCKS T. Shirts £3.50 S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

NEW — ROCK glitter transfer T-shirts £3, sweat shirts £5, SML, red, white, black, navy. Custom printed of: Ian Dury, Police, Black Sabbath, Led Zeppelin, Rats, Thin Lizzy, E.L.O., Blondie, Elvis, Clash, Kiss, Members, Floyd, Status Quo, Tubes, Cars, Supertramp, Rockpile, Dire Straits, Sham Army, Elvis Costello, Fleetwood Mac, UK Subs, 999, Pretenders, Squeeze, Siouxsie, TRB, Rainbow, Stranglers, Motorhead, Whitesnake, Judas Priest, Meat Loaf, UFO, AC/DC, Cheap Trick. Europa Products, 95 Priory Road, Hastings, Sussex.

OFFICIAL — BAND MERCHANDISE/TEE SHIRTS ONLY. DIRE STAITS/COMMUNIQUE, EDDIE & THE HOT RODS/THRILLER, STEVE HILLAGE/OPEN, NAZARETH/NO MEAN CITY, GILLAN/MR UNIVERSE, TREVOR RABIN/FACE TO FACE, SHAM 69/NO SURRENDER TOUR 79. T-SHIRTS ONLY £3.50. SML. T.I.T.S., 12 BLENHEIM STREET, NEWCASTLE-ON-TYNE.

ONLY ONES T-Shirts — "Trouble In The World" photo and logo — Black shirts. £3.50. SML. **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

PANDORA'S BOX, 80 Wellgate, Rotherham, S60 2LR.

PAUL WELLER T-SHIRTS — New photo £3.50. SML. — **PRIESTLEY's** T-Shirts, 36 Bootham, York.

PENETRATION T. SHIRTS (State which one) £3.50 S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

P.I.L. — Massive logo on contrasting shirt — T. Shirt £3.50 S/Shirt £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

P.I.L. T-SHIRTS — New! New! New! Photo-strips with P.I.L. logo overprint £3.50. SML. **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

PINK FLOYD — THE WALL (graphic) T- Shirts and S/Shirts SML £3.50 & £5.95 to T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

PRIESTLEY'S SWEATSHIRTS are best, American, and guaranteed for quality. Only £7.50 each. You could pay a lot more for a lot less. Printed with any of our designs of your choice — excellent value from **PRIESTLEY'S T-SHIRTS,** 36 Bootham, York.

PUBLICITY STICKERS (vinyl) 7"×3" £13/100, £25/250. One printed colour on white background. C.W.O. Trev Butler, 3 Lime Street, Shrewsbury.

PURPLE/GILLAN: rarities/cuttings 1968/80. S.A.E. Dec, 18 Heronscroft, Putnoe, Bedford.

RAINBOW PENDANTS on 23" chain, only £1. Status Quo, Roxy Music, Elvis, Clash, Bowie, Black Sabbath, Blondie, Stranglers, Cannabis — Leaf, Genesis, Sex Pistols, Jam, Thin Lizzy, Boomtown Rats, Kiss, Queen, AC/DC, Mouth, Police, Gary Numan, Mods (target). Europa Products, 95 Priory Road, Hastings, Sussex.

RUSH T. SHIRTS — (state which one) £3.50, S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

SEX PISTOLS — (GROUP PIC) — T. Shirts £3.50 S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

SEX PISTOLS T. Shirts (State which one) £3.50 S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

SKINHEAD ART T-SHIRTS — EXHIBITION DESIGNS — Black and white figures and graphics. £3.50 each available exclusively from **PRIESTLEY'S** T-shirts, 36 Bootham, York.

STIFF LITTLE FINGERS — Inflammable Material — T. SHIRTS £3.50 S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

STIFF LITTLE FINGERS — NEW TOUR T-SHIRTS. Exclusive photo and new album cover design. Available from **NEXT WEEK** from **PRIESTLEY'S** T-Shirts, 36 Bootham, York and **ON TOUR.**

STRANGLERS T. SHIRTS — (state which one) SML,£3.50, S/Shirts £5.95. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

SWASTIKA T-SHIRTS £3.50. S/Shirts £5.95. SML. T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

TELE-TUNES BOOK by Mike Preston. Complete A-Z Guide of Television & Film Music On Record. Contains over 3,000 items on TV, Thames, commercials, film soundtracks, etc. Listing Artists, Composers, Titles, Record Labels & Numbers. £2.95 from: Record Information Centre, 78 Birchfield Road, Kidderminster, Worcs.

THE SPECIALS — T. Shirts £3.50 S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

THE WHO — (LOGO) — T. Shirts £3.50 S/Shirts £5.95 SML. — T.I.T.S. 12 Blenheim Street, Newcastle-on-Tyne.

THIN LIZZY (LOGO) — T. Shirts £3.50 S/Shirts £5.95 SML. — T.I.T.S 12 Blenheim Street, Newcastle-on-Tyne.

TIES — GOOD quality black satin direct from manufacturer, screen printed (not transfer) to your own design or from one of our many designs 60p each per hundred, plain ties 45p each. Write or telephone for details — Keehner Tie Manufacturers, rear of 406 Leabridge Road, Leyton, London E10 7DY — 01-539 4710.

T.I.T.S. — T. SHIRTS & SWEATSHIRTS — see ads in these columns. Send S.A.E for fully illustrated pamphlet. — T.I.T.S. 12 Blemheim Street, Newcastle-on-Tyne or call in anytime. Tel. 0632-29847.

TOYAH TOUR T-SHIRTS — white logo/black shirts **OR** Toyah photo and black logo on white shirts. State which design £3.50 each SML. **PRIESTLEY'S** T-Shirts, 36 Bootham, York.

UK SUBS OFFICIAL MERCHANDISING 'Tomorrows Girls' badges, T.shirts, stickers. Another Kind of Blues badges, T.shirts, stickers, colour posters, photographs, etc. Send sae for FREE LIST of up-to-date available merchandise and prices to **UK SUBS PRODUCTS, PO BOX 12, GUILDFORD, SURREY.**

WITTY WORDS AND PHRASES. 2½" Badges 30p each. I'm Biodegradable. I'm Responsible I Voted Tory. I'm Not Responsible I Voted Labour. Do you **GO** (on green). Don't **STOP** (on red). Get Arrested The Police (on blue). Don't Blame Me I Voted For The Dog Lovers and Tree Preservation Party. Life is A Health Hazard. Send S.A.E. with postal order for 30p to The Optic Architect, 20 Anson Road, London NW2.

YOU TELL IT, WE PRINT IT — your slogan on a tee or sweatshirt. SML. £3.50, S/Shirt £5.95. — T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

INSURANCE — 18p per word

ATTENTION — ALL Disco groups, pop groups, musicians, youth orchestras, **FULL** comprehensive replacement cover up to 15% discount available. **ACT NOW!** including (transit) given. Apply for application form **DIRECT** to: LHN (Insurance & Mortgage) Brokers Ltd., 46 Station Road, Stechford B33 9AB Birmingham.

RECORDS FOR SALE — 20p per word

ALBUM HIRE. SAE details, Dianne, Taw Records, Calver, Via Sheffield.

AVAILABLE LIST 3 oldies from 5p large 13½p. S.A.E. Juan Zeenuff Records. Valley Rise, Castle Close, Castle Hedingham, Essex.

AVAILABLE LIST 3 oldies large S.A.E. Juan Zeenuff Records, Valley Rise, Castle Close, Castle Hedingham, Essex.

BEATLES FIRST single backing Tony Sheridan. My Bonnie V.G.C. Offers. Tel. Harlow 416362.

BERNIE'S FANTASTIC record lists back again. Bargain L.P.'s rare singles. Old and new customers please send S.A.E. for list. Bernie's, 206 Seaside, Eastbourne, Sussex.

BLUE BEAT, Reggae, Tamla, RnR, Rockabilly, Heavy Music, Mid 60's Beat Groups, 1950's, 60's and 70's Chart Deletions, Doo Wop, New Wave, plus 10,000 singles in stock. Most are original pressings. **THE JIVE DIVE,** 1 Hampton Road, Hampton Hill, Middlesex.

BOWIE GREEN D.J. Offers after 6 pm. 520 8343.

BOWIE: HOLY Holy. Original Mercury release. Demo. Mint. offers to: Steve, 468 Newhey Road, Wirral, Merseyside L49 9DB.

BOWIE ORIGINAL. Space Oddity on Phonogram Mercury label. Promo copy. Offers. Box No. 3896.

BOWIE SPACE Oddity album Philips original. Offers phone Glasgow 041-882 9463.

CAN'T FIND IT? send us your wants list, we'll shorten them! Rock Revelations, 66a High Street, Kingston, Surrey.

COLLECTOR RELUCTANTLY selling many rarities. The Who — My Generation — Brunswick — Pistols — Anarchy — EMI, original Spiral Scratch. Most early Punk records, picture discs including Tubeway Army, Superman, Cars (all four). All early Stiff singles, E.P's, albums. Send wants lists and offers to: J. Andrews, 46 London Road, Newmilns, Ayrshire.

COLLECTORS 40,000 1955/79 singles individually. Write — Andy, 147 Dartmouth Road, London NW2 4EN.

COSTELLO 'HAPPY' promo — ten trackd 45 r.p.m. different sleeves. 01-607 4805 Martin Phillips — evenings.

DANDELION LABEL auction: (17 L.P.'s, 1 E. P.). S.A.E. Details: EMN, 5 Regent Street, Bangor, N. Wales.

DISCO STUDENTS "South African House" £1.00 from 8 Ripon House, Bishops Walk, Aylesbury, Bucks.

DO YOU collect records? My latest catalogue lists hundreds of top hits from the 50's, 60's and 70's — All brand new!! — S.A.E to: Tim heath, 112 Stonedale, Sutton Hill, Telford, Salop.

FREE OLDIES Catalogue over 1,500 to choose from. All new. Send stamp to Christopher Foss Records, (N), 34a Paddington Street, London W.1.

LOCATED at crossroads A311 and A313. 25 minutes BR train from Clapham Junction to Fulwell Station (5 minutes' walk). **CLOSED** Monday and Tuesday, **OPEN** Wednesday to Saturday 10 am to 5 pm. Telephone 01-977 6715.

LOOK 15% OFF pre-recorded cassettes. Don't miss out, send S.A.E. today for details and free catalogue. L.A. Tapes, P.O. Box 27, Burnley, Lancs.

MEMBERS SUBURBS clear. Offers Bristol 645350.

OLDIES 55 - 79, large sae plus 30p bumper size lists. Rarities, RnR, 60s, punk, picture cover singles, LPs, 45s. J & J Records, 24 Upperhill Park, Berkhamsted, Herts.

PICTURE DISCS, promos, coloured vinyls, picture bags. Fill your collection at sale prices. Large S.A.E. for lists. Box No. 3918.

RECORDS FOR SALE — 20p per word

PICTURE DISCS Tubeway Army Are Friends £18. Tourists Loneliest Man £10. Cars Best Friend's, Needed, Let's £18 each. Tel. 0636 78117.

PISTOLS, BOWIE, Roxy, Who, T. Rex, demos, originals, many others 30p. S.A.E for list. T. Jones, 210 Silver Road, Norwich.

READING RECORD Fair — Sunday March 16th, 11-4pm, St. Lawrence's (Behind Kings Road). Admission 20p.

ROCKABILLY SPECIAL: Rock On, 3 Kentish Town Road, London N.W.1. Matchbox — Settin' the Woods on Fire £3.95, Whirlwind — Blowing up a storm £3.25, Rockabilly Party £3.25, Rockaphilly — Philadelphia Rock 'n' Roll £4.25, Star-day Dixie — Rockabillys £3.25, Whirlwind — Hang Loose £1. Red Smiley and the Veltones — Take a Ride £1. Werly Fairburn — All the Time (Savoy original) £3. Rocket Morgan — You're Humbuggin' me £1, Ray Smith — Break up £1.50, Oscar McLollie — Roll Hot Road Roll £1. — **ALSO** 101'ers Keys to your hear (new pic bag) £1, Motorhead — white vinyl £1. Physicals — Be like me (Big Beat, produced by Paul Cook) £1, Joe King Carasco & El Molino (an Elvis C's fan L.P.) £4. Post and Package 20p per single, 30p per album.

ROCKABILLY, ROCK 'n Roll Records. Fast Mail Order Service. S.A.E details. Hotrock, 35 Penybryn, Newport, Salop.

ROCK OLDIES galore. 1000's listed in Record Mart. For latest issue send 65p P.O. to 16 London Hill, Rayleigh, Essex.

ROCK/POP/PUNK rarities. S.A.E. to: Interex, 468 Newhey Road, Wirral, Merseyside L49 9DB.

SELLING COLLECTION. Rarities including Who 12". Soul / Punk. S.A.E + 30p (Covers photostating). Keith, 543 Staines Road, Hounslow, Middlesex.

SEND FOR free list of L.P's/singles-/cassettes to: Cummings (NME), 11 Drumoyne Avenue, Glasgow.

SET-SALE list No. 8 now ready, Merseybeat, Eno, Quo, Troggs, Big Three, Dakotas, Lurex, Bowie, Standells, Nico, Move, Folk, Blues, Pop, Blue-Beat, reggae, etc. Many L.P's, send S.A.E or 2 IRC's to: Roger Careless, 12 Saint Nicholas Street, Bodmin, Cornwall.

SIXTIES AND early seventies L.P. collection for sale. Includes Kinks Kelvin Hall. It's a beautiful day today by labdt, Vandellas on Oriole, Mothers on Verve, Mac on Horizon. 200 items. Large S.A.E Aiken, 2 Brookside, Cleator, Cumbria.

STILL LOOKING? We specialise in rare and deleted records. S.A.E for details: Dislocate, 22 Victoria Road, New Brighton, Merseydie.

SWINDON RECORD FAIR postponed to Saturday, March 8th, 12—4 pm, St. John's, Corporation Street, 2 mins from station. 20p.

VINTAGE 78's 1940/57. S.A.E for list. Kelly, 79 Sandylands, Morecambe.

1964/71 ALBUMS, singles. West Coast / U.K. S.A.E. Details, 8 Scotland Road, Little Bowden, Leics.

TUITION — 18p per word

GUITAR TUITION. Acoustic/electric. Beginners welcome. 821 8205 — Pimlico.

MUSIC TUITION by young well-qualified composer (contemporary classical) with wide interests. Basic theory instruction (using keyboard) or more advanced aspects of harmony/composition/history. Fees from £5 per lesson. Ring David Haines 01-435 3634, (N.W.2.).

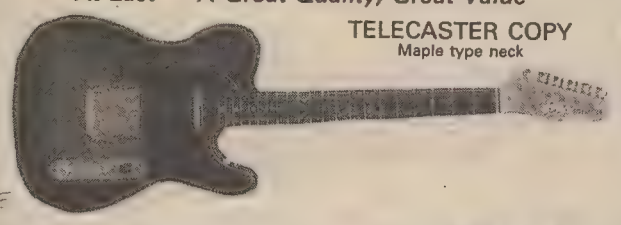
"SIMPLIFIED GUITAR Postal Courses. S.A.E. 40N Arley Hill, Bristol 6."

South Eastern Entertainments Ltd. 01-690 2205

MUSIC HOUSE Dept Mon
373 Lewisham High Street, London SE13 6NZ

DIRECT TO YOU!
SAVE £££s!!
At Last — A Great Quality, Great Value

TELECASTER COPY
Maple type neck



Finished in beautiful deep sunburst + 2 pickups + vol + tone. 3 position pickup selector switch

ONLY **£59**

MUSIC HOUSE Guarantee THE QUALITY FULL REFUND IF NOT COMPLETELY SATISFIED WITH THE GUITAR

Delivered to Your Door. Send Cheque or P.O. or Order by Phone — Access & Barclaycard
ALLOW 28 days for delivery

KENT & TAYLOR
(Consultants)
Seeks Talent
Songwriters & Performers.
Send details/cassettes with sae for return to
10 Barley Mow Passage, Chiswick W4 4PH

ORIGINAL 1960's
LEVI'S STA-PREST and LEE-PREST *by LEE*
Limited stock from the States available now at:
SMUTZ
360 KINGS ROAD, CHELSEA, SW3

BELL'S
FOR EVERYTHING MUSICAL - ANY 2 CATALOGUES FREE

GUITARS & AMPLIFIERS · ACCORDIONS · DRUMS · BRASS & WOODWIND · KEYBOARD & CHORD ORGANS
Get the instrument you want from BELL's Keen CASH prices or H.P. TERMS. Callers welcome or send for any 2 FREE BELL catalogues. Post the coupon below. TODAY!

BELL MUSICAL INSTRUMENTS LTD (Dept MX88)
157-159 Ewell Rd., Surbiton, KT6 6AR
Please send me two Catalogues as indicated below.

(Please Print) Name_____
Address_____
*I would like details of*_____

NME CLASSIFIEDS ORDER FORM

Use this form for your Classified ad.
Write your ad here in block capitals, One word per box.

HEADING:				

RATES

18p per word
Artistes Wanted, Bands, Discotheques, Employment Agency Licence, Engagements Wanted, Fan Clubs, Free Radio, Groups Wanted, Instruments For Sale, Instruments Wanted, Insurance, Musical Services, Musicians Wanted, Recording, Situations Vacant, Situations Wanted, Sound Equipment, Transport, Travel, Tuition, Wanted.

20p per word
For Sale, Records For Sale, Records Wanted.

30p per word
Personal, Printing, Public Notices, Special Notices, Traders Announcements.

All other headings 18p per word. Box No. fee £1.50.
Heavy block capitals after the first two words are charged at double rate.

NAME.....
ADDRESS .....
(BLOCK CAPITALS)
.....
.....
Daytime phone no: .....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.
I enclose P.O./Cheque value £.....

Post to: NME CLASSIFIEDS,
ROOM 2529, KING'S REACH TOWER,
STAMFORD STREET, LONDON, SE1 9LS

RECORDS WANTED — 20p per word

ALL ALBUMS, cassettes, singles accepted £1.50, £2.00 for many. Send direct or S.A.E. for quote: Rip-Off Records, Werndrin Cottage, High Street, Lampeter, Dyfed.

ABSOLUTELY ALL your unwanted L.P.'s, cassettes exchanged for ones you do want. 10p — £2.70 each exchange value allowed (less for singles). We guarantee **NONE** refused!! Bring **ANY** quantity in **ANY** condition to: Record & Tape Exchange, 38 Notting Hill Gate, London W.11 (01-727 3539). Send any cassettes by post with S.A.E. for cash (our price must be accepted — Nothing returned once sent).

BEATLES RECORDS and books wanted. State price. David Bearne, "Rondor", Green Way, Old Wvrthing Road, Basingstoke, Hants.

DONNA SUMMER Greatest Hits Vol. 1. Good condition, will pay £6. Mason, The Bungalows, 26 Castle Road, Great Bedwyn, Marlborough, Wilts.

ELMORE JAMES: Records / tapes / anything. 4 Buttonhill, Sheffield S11 9HH (Ian) for sale: Gimmix (triangular) J.C. Clark.

HAWKWIND "SONIC Attack" with bag. Please state price. Box No. 3923.

MIREILLE MATHIEU albums, singles, E.P.s wanted. Good price paid. Box No. 3924.

MUD SINGLES: Flower Power, Airy Mountain, Shangri-La-Folkestone South Road, Aberystwyth, Dyfed.

N.M.E. AD. DEPT. 1979 XMAS FLEXI PRODUCED BY STIFF. BOX No. 3914.

SPECIALS RARITIES wanted, tapes, records, anything. Contact Andrew 907 7260.

TOP PRICES paid for L.P.'s/Cassettes. Any quantity. Send details plus S.A.E. for quotation. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

£15 PAID for Barry Gibb single — "I'll kiss your memory : This Time" (Polydor). Please write — Roger, 81 Beaumont Road, Birmingham B302EB, England.

WANTED — 18p per word

ANY BOWIE Bootlegs/rarities. Album — cassettes. Steve, 6 Lilac Avenue, Thornaby, Cleveland.

BLONDIE VIDEO cassettes — Keith 0642-615982.

CHEAP TRICK cuttings from NME wanted. 7 Dunlop Street, Stewarton, Ayrshire.

COSTELLO, MATLOCK tickets. — Ring Liz — Nottingham 287283.

DYLAN TAPES and video recordings. Bryntafwys, Raypark Road, Maidenhead, Berks.

GABRIEL TICKETS (two) Manchester Apollo. Day 0625 72521. Night Sutton 02605 2466 Adrian.

GENESIS TICKET. Edinburgh, Glasgow. Jim, Stephen Avenue, Biggar, Lanarks.

GENESIS TICKETS anywhere. Richards, Warrenwood, Chailey, nr. Lewes.

GENESIS TICKETS Glasgow Apollo swap Monday for Sunday. Phone Ayr 60732.

GENESIS TICKETS. London concert. Stanford-le-Hope 6999.

GENESIS TICKETS — one or two for anywhere, preferably Birmingham. Any fair price. Phone 021-354 9267.

GENESIS TICKETS (2), any northwest or Midlands concert. Phone 061-969 7140 after 6.30pm.

GENESIS TICKETS £20 paid for pair, Midlands or Southern. Ring Wellingborough 624147.

SONG LYRICS wanted, exciting proposition. Details (sae): Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

TWO GENESIS tickets for Manchester, Liverpool or Stoke. Pay good price. Phone Mark Weaverham 3253.

TWO GENESIS tickets Hammersmith 28th or 29th. Welwyn Garden 30822.

WILL EXCHANGE Rainbow tickets (Wembley 1st March) for London Genesis. Details 0322 862303 after 6 pm.

PERSONAL — 30p per word

AA FOR PENFRIENDS, personal friends, marriage partners. Efficient, reliable, inexpensive. One year's membership: £7. Free details from:— Atlantic Agency, 34 Beaconsfield Avenue, Colchester CO3 3DJ. Telephone: (0206) 44884.

DATELINE'S PSYCHOLOGICALLY accurate introductions lead to pleasant friendships, spontaneous affairs, and firm and lasting relationships including marriage. All ages, all areas. Free details: Dateline Computer Dating, Dept. (NEX), 23 Abingdon Road, London, W8. Tel 01-937 6503.

DOVELINC PENFRIENDS. Stamp obtains free Photo brochure. A17 P.O. Box 100, Haywards Heath, Sussex.

GUY 21 quiet, some say good-looking seeks intelligent girl 18 — 25 for friendship likes New Wave, Velvets, Bolan, Cinema, Theatre, Literature. Croydon, Sutton, photo appreciated. Box No. 3919.

HYPNOTIST/BEHAVIOUR PSYCHOLOGIST, shyness, stammering, nail-biting, emotional or personality problems — Ring 01-546 5720 for quick and effective help.

INEXPENSIVE, CONFIDENTIAL friendship/marriage introductions. All areas. Gemini (NM), Gads Hill/Waterside Lane, Gillingham, Kent.

JANE SCOTT for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/NM North St, Quadran., Brighton, Sussex. BN1 3GJ.

JAN S. and Stuart M. congratulations from the N.M.E. Ad. Dept.

MOD GIRL wanted by mod for scooter runs, concerts, laughs, London area. Looks immaterial. All letters answered. Box Number 3921.

NORTH COUNTRY girl, shy, attractive, 25 love's animals, countryside, pop music, wishes to hear from male. Box No. 3920.

PENFRIENDS — U.S.A. Make lasting friendships through correspondence. Send age, interest for free reply. Harmony, Box 1X, Brooklyn, NY 11223.

TERRY (CLASH) Fanx for everything, love Claire and Sarah, (Portsmouth-/Southampton).

WORLDWIDE PENFRIENDS — write for free details — Pen Friend Service, PL27, SF-20801, Turku 80, Finland.

MUSICIANS WANTED — 18p per word

AVERAGE PUNK type guitarist. Band just starting, no poseurs. Leicester 706659 evenings.

BASS REQUIRED, transport essential. Manchester, Steve 061-865 2019.

BEGINNER GUITARIST wanted by boring vocalist-lyricist to form band into Joy Division, Scritti, Subways, P.I.L. Skids, Fall, unconventional playing. etc. Ian 01-229 6564 evenings 5-8.

DRUMMER AND singer for new band. (P.I.L. Talking Heads). West Midlands. Ring Bilston 47291.

DRUMMER NEEDED — own kit, no experience. Whitley Bay 532220.

DRUMMER REQUIRED to play new wave style music, no heavies, no pros. London area. 602 1308.

DRUMMER WANTED for punk band, Damned influenced. 15 to 16 age group preferably in Roundhay area Leeds. Phone Leeds 687848. No Poseurs.

HACKNEY. FORMING group. Bass or guitarist. Attitude over ability. Modern music. Frank 439 7401 daytime.

INTELLIGENT SAX 18 seeks Two-Tone band. 01-769 4983.

LEEDS AREA. Songwriter / guitarist seeks to form creative new-wave band. Box No. 3912.

MANCHESTER AMATEUR musicians for sleazepop group. Box No. 3922.

NEW-WAVE guitarist, keyboards, drummer needed. 01-253 3030 (225). 9-5 p.m.

NUTTY SOUND maybe? Sax seeks band or idea. Bruce, 24 Colney Hatch Lane, N.10. — 444 9233 (evenings).

OCCULT FEMALE vocalist sane and able. Rock with us into the unknown. Rainham 58130.

PERSONS WANTED to form new band in Leicester area. Except bass. Andy, 40 Westleigh Road, Leicester 540139.

ROCK STARS wanted to form new band. All musicians contact: Mike, 23 Sydney Grove, Hendon Central, London. N.W.4.

SHEFFIELD STUDENT would like to meet anyone interested in forming a mod/new wave band. No experience necessary but must be enthusiastic. Write Shaun, 10 Glen Road, Nether Edge, Sheffield S7 7RA.

SOUTH LONDON band require musicians into Monkees, Revillos, Kinks, etc. Ring Jane, 691 0095.

VOCALIST WANTED no pros, no actors. Band into P.I.L. JOY Division. John 639 2486. Jim 722 4951.

YOUNG DEGENERATE guitarist and drummer wanted to form the best rock 'n' roll band in the world. Phone Joe, 693 8032 after six. South London based.

FAN CLUBS — 18p per word

CHELSEA OFFICIAL Fan Club. Details from: Step Forward Records, 41-B Blenheim Crescent, London W11 2EF.

MOTORHEADBANGERS ARE swell(ing). The Official Motorhead Fan Club named by Lemmy. Send S.A.E. for details to Philthy Animal's Sister, Helen Taylor, 35 Upper Accommodation Road, Leeds 9, Yorkshire.

OFFICIAL MOTORHEAD Fan Club now being formed. Send S.A.E. for details to Helen Taylor, Secretary, Motorheadbangers, 35 Upper Accommodation Road, Leeds 9, Yorkshire.

OFFICIAL PIRANHAS Fan Club. S.A.E. Sue Horne, 24 Dyke Road, Brighton.

OFFICIAL UK Subs Fan Club. Send SAE to P.O. Box 12, Guildford, Surrey.

RUSSIANS INFORMATION, 38 Dulverton Road, Favell Green, Northampton.

SITUATIONS VACANT — 18p per word

"BROADCASTING OPPORTUNITIES. Industrial Radio Station wishes to meet men and women wanting to become freelance presenters with a view to working on station. Training if not experienced. Ring Reading 481123 between 11.00 and 2.00pm."

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, etc. Full-time, part-time. Experience unnecessary. "Music Industry Employment Guide" £1. "Radio Employment Guide" £1. "British Music Index" (includes 450+ record company addresses) £1. All three £2.40 Hamilton House Productions, Staverton, Devon.

LEARN TO operate heavy plant including bulldozers, excavators, cranes, tippers, etc. Also coaches and H.G.V.s. Guide £1.95 plus 15p postage. Graham, 16-18 Albion Street, Lower Mosley Street, Manchester M1 5NZ.

FREE RADIO — 18p per word

RADIO PROJECT — Hobby, help wanted. Box No. 3910.

SITUATIONS WANTED — 18p per word

ORIGINAL MOD RnB D.J. seeks residency. No personal equipment except records. Ring Andy 01-450 5680.

SPECIAL NOTICES — 30p per word

CRAZY COLOURS Punks! Vermillion red, Peacock Blue, Cyclamen, Pine Green, Pinkissimo, Lime Green, Violette, Tangerine, Capri Blue, Canary Yellow, Sunshine Gold, Aubergine, Lilac, Lavender, Fire, Sky Blue. Pay a visit to Domenick who specialises in applying crazy colours in any shade, style and design. Monday-Saturday 9-7, Friday 9-8. Telephone 01-937 2879 and 01-937 8452. Free advice given. Domenick and Tony, Unisex Salon, 65 Marloes Road, London W.8.

PUBLICITY PROMO PHOTOS How much longer can your band go on using a tatty Instamatic snapshot? Ring for prices. Richard Platt 01-286 8620 & 01-628 0898.

RESEARCHER URGENTLY seeks early pictures and scrap material of Bowie to borrow for fee or buy. Contact Jane Coke — 01-636 9033.

UFO's EXIST! Photos, books, investigation, meetings, s.a.e. details, British UFO Society, 47 Belsize Square, London, N.W.3.

DISCOTHEQUES — 18p per word

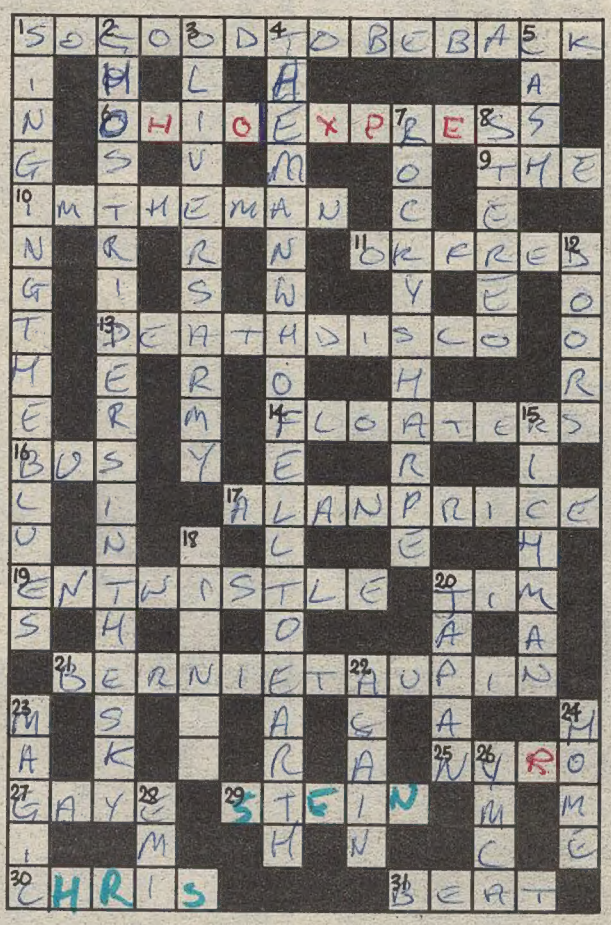
A BETTER Disco. Sounds Omega. 01 286 1511, ext 5 evenings.

DAVE JANSEN — 01-699 4010.

STEVE DAY 01-524 4976.

TURNSPEED COMPLETE entertainment anywhere. Farnham 715088.

NME X-PRESS WORD



ACROSS

1 & 24 & 22. The song of the returning tourists? (2,4,2,2,4,4,5)
6 American bubblegum band who had a hit with 'Yummy Yummy Yummy' (I've Got Love In My Tummy) (4,7)
8 & 31 Beth ate the band!
10 Joe's the one! (2,3,3)
11 Errol Dunkley's hit (1,1,4)
13 A PiL toe-tapper (5,5)
14 *Larry and I'm a Capricorn etc* outfit
16 See 23
17 Geordie singer-writer formerly of The Animals (4,5)
19 Lene's twist is in The Who!!
20 Singer for 12 down
21 Erstwhile Elton collaborator (6,6)
25 Laura, N.Y. singer/writer
27 Happy Motowner!
29 See 30
30 & 29 The man Who Lives With Punk's Sex Bomb — c. *Daily Mirror*
31 See 9

DOWN

1 Guy Mitchell/Tommy Steele '50s hit revived by Dai Edmunds (7,3,5)
2 The Shads are on the retread trail too . . . (5,6,2,3,3)
3 Costello/Attractions 45 (7,4)
4 In which D. Bowie was T. J. Newton (3,3,3,4,2,5)
5 Johnny, pa-in-law of Nick
7 Replays frontman (5,6)
8 Hi fi for people with two ears
12 Legendary LA rock band undo Orson Welles!
15 Minstrel of the modern world, financially in the pink!
18 First name of US soul singer whose hits included 'Walk On By' and 'Anyone Who Had A Heart'
20 Band or country?
22 See 1 across
23 & 16 Who oldie, one of the highpoints of their live sets
24 See 1 across
26 Predecessor of 'in The Navy'
28 Largest recording company in western hemisphere

ANSWERS

ACROSS: 1 The Mo-Dettes; 7 Revillos; 9 'Pyjamarama'; 10 (Randy) Newman; 11 'The In Crowd'; 13 (Gladys Knight & The) Pips; 15 'Rosalie'; 16 (John) Mayall; 18 Stevie (Nicks); 19 (Richard or Linda) Thompson; 22 '(In The) Midnight Hour'; 23 'Ram'; 26 The Move; 28 Carole (King); 29 Randy (Newman); 30 Sting; 31 Peter (Tosh).

DOWN: 1 Tom Petty; 2 Magazine; 3 Them; 4 (Dave) Mason; 5 '(Spirits Having) Flown'; 6 Ray Charles; 7 Ramones; 8 (Martha & The) Vandellas; 12 'Spirits Having (Flown)'; 13 Peter Frampton; 14 Ry Cooder; 16 Matumbi; 17 Anita (Ward); 20 Phil May; 21 (Peter) Tosh; 24 ACDC; 25 (Paul) Jones; 26 Telex; 27 Paul (Jones).

EMPLOYMENT AGENCY LICENCE — 18p per word

MUSIC COMPANY SECRETARIES — Are you on our books? Memo Emp Agy: 734 5774/5.

MUSICAL SERVICES — 18p per word

ABOUT 100 Bands, groups, discotheques! Keenest prices! London's leading entertainment agency — Claymans 01-247 5531.

ABSOLUTELY FREE "Twenty Songwriting Questions answered" is a book explaining copyright, promotion, publishing, recording, contracts, royalists, song contests, setting lyrics to music without paying etc. Free from International Songwriters Association (NME), Limerick City, Ireland.

DEMO TAPES 3H tape duplicating service. — 01-729 5462.

DEMO TAPES. Produced / arranged, rock / orchestral. Kevin 352 9986 — 6-7 p.m.

EARN MONEY songwriting. Amazing free book tells how — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London W.1. (10p. stamp).

GOLD & SILVER PLATING. We specialise in musical instruments. Monarch Silversmiths 254 0186.

LYRICS WANTED. No publication fee. 11 St Albans Avenue, London W4.

SINGLES

■ *From page 24*

Mr Average. Making Crass songs sound startlingly on the ball I can already hear their spokesperson telling the locals how this review is all part of a clampdown on *letting people know what's happening!* They really do take us all for being as lame as they are. (Note: Edgar Allen Poe is quoted on the sleeve. Real heavyweight cats).

IAN LLOYD: Love Stealer (Scotti Bros). One of those HM dud thuds that clomp along like an overdub for a film clip of hippos waddling. Maybe they're written on a suzaphone, who knows. Whatever, our rock'n'rollin' no nonsense cousins trot out another list of adjectives for this wild tiger of a woman they know: *"Raw dealer / A love stealer / Heart breaker / Love taker yeah!"* So gifted.

MOLLY HATCHET: Flirting With Disaster (Epic). You know I'm beginning to think there's a place where you can go and buy a record contract for fifteen quid like a bent M.O.T. Otherwise we wouldn't be faced with such tired records boogeying and boring endlessly. 'Madman' Molly advertise themselves like vikings; in another age the poor loons would have been safely walled up in Bedlam or merely rapped on the knuckles by a starchy aunt for being so tiresome.

JOSEF K: Chance Meeting (Absolute). More wigs and hats, this time a passable Lou Reed. Energywise this one is just a shade up on The Stranglers' million seller 'Don't Bring Harry'. I'm reminded of the late Joyce Grenfell's immortal cry, "Effort! St Swithens, effort!"

HOUNDS: Under My Thumb (CBS). Not half as clever a reading as they think, this quirky version never strays that far from the dull original to be anything other than homage.

JERRY LEE LEWIS: Rockin Jerry Lee (Elektra). Traditional left hand boogie rolling with breakneck vocals from Lewis that are severely undermined by weak support, weedy solos and the most anaemic back-up singers I have ever heard.

DYNASTY: Satisfied (Solar). Dynasty being the weakest link on the superlative Solar label, and made even more superfluous by stablemates Shalamar who are a similar trio of outrageously gleaming Los Angeleans, the label's house musicians and writers don't really stretch themselves here. This comes on like they forgot to add the main vocal track and probably won't hit like 'Don't Wanna Be A Freak'. Nevertheless the middle break shimmeys slick enough.

TOTO: 99 (CBS). Treacly MOR that may strike a chord with the legions of sensitive souls who buy nothing but sad songs soaked in crocodile tears. Broken hearts are *so* irresistible to the lazy.

MARK ANDREWS AND THE GENTS: Big Boy (A&M). Dressed up like rockabilly it comes as a shame that 'Big Boy' is only average bitter cynic schtick simmering on more white reggae chords and bass pedal drive. A grey song in an already stretched market.

S.H.A.K.E.: Invasion Of The Gamma Men (Sire). Former Rezillos go for a new musical angle — unlike the frightened Revillos who are eternally cute in their embarrassing lockjaw dance — but forget to ditch their in-joke comic book fascination in the lyrics. A step forward heavy metal in fact with little to brighten the way. Give it a rest boys, we believe you've a sense of humour honest.

UK SUBS: Warhead (Gem). If I own up I confess I rather cared for their flop single of 'She's Not There' but the menace is growing. Yeah, more heavy metal I say unto you. Muddy, club footed and backward real Sabbaff sound check material.

VIBRATORS: Gimme Some Lovin' (Rat Race). Straighforward pub band rendition of the old school song.

SQUEEZE
Special Guest
WRECKLESS ERIC

NEWCASTLE MAYFAIR
Thurs 28th February 8.00 p.m.
Tickets £2.25 Ad. £2.50 Door
Available from Mayfair B/O Tel: 0632 23109

BRISTOL LOCARNO
Sun 2nd March 7.30 p.m.
Tickets £2.25 Ad. £2.50 Door
Available from Virgin, Rival & Revolver Records or Locarno B/O Tel: 0272 26193
No U18's will be admitted

BIRMINGHAM ODEON
Sat 8th March 7.30 p.m.
Tickets £3.00, £2.50, £2.00
Available from B/O Tel: 021-643 6101/2

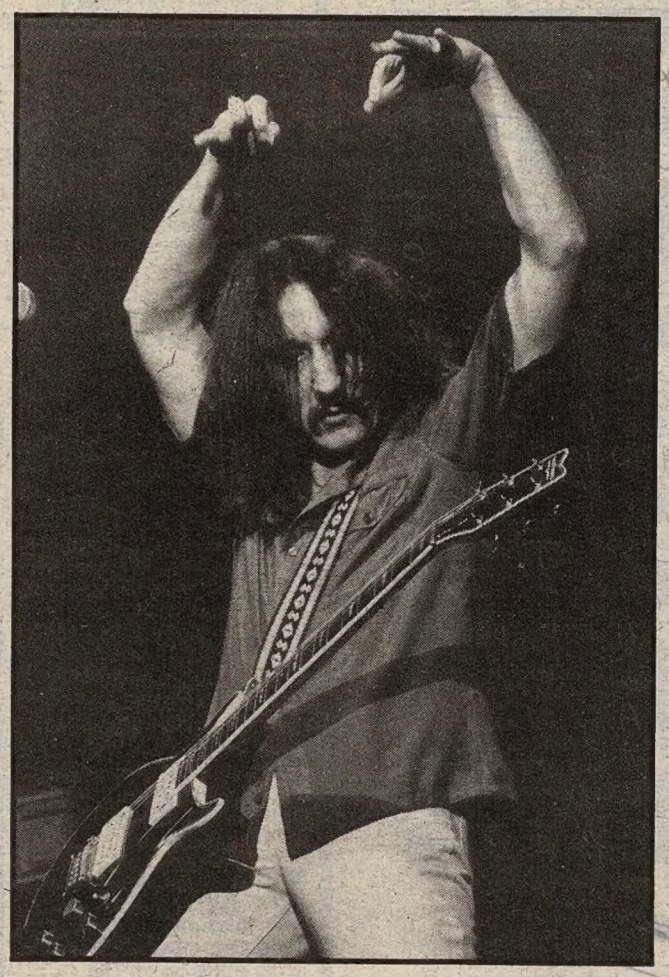
HAMMERSMITH ODEON
Sun 9th March 8.00 p.m.
Tickets £3.25, £2.75, £2.25
Available from Premier, L.T.B. Ticket Machine and B/O Tel: 01-748 4081/2

Special announcement

HAVE YOU EVER WRITTEN A TUNE AND THEN FELT CERTAIN THAT IF ONLY YOU COULD GET IT RECORDED THEN ALL YOUR PROBLEMS WOULD BE OVER? WELL NOW IS YOUR CHANCE TO SEE IF THAT WILL COME TRUE.
WE, HERE IN THE STIFF MAIL ORDER DEPARTMENT (HOME AND ABROAD), ARE LOOKING FOR FRESH TALENT TO RELEASE ON AN UNSUSPECTING WORLD. IF YOU HAVE THE RIGHT SONG WE WILL HELP YOU RECORD IT, PRESS IT UP, PUT IT IN A PICTURE BAG AND DISTRIBUTE IT. YOU WON'T BE ASKED FOR ANY LONG-TERM COMMITMENT AND FAME MAY BE WAITING JUST AROUND THE CORNER.
SEND YOUR HIT DEMO OR OTHERWISE (NO MORE THAN TWO PLEASE) ON CASSETTE WITH AN SAE TO STIFF MO 9-11 WOODFIELD ROAD, LONDON, W9, MARKING YOUR ENVELOPE GW.
PLEASE INCLUDE YOUR DAYTIME/NIGHT TIME PHONE NO.

GASBAG

Heavy metal —



Uriah Heep's graceful Mick Box hypnotises HM hordes into bashing their bonces in with wooden guitars (Pic by Robert Legon) while J. Lydon — above right in Kevin Cummins pic — looks on suitably impressed.

A bitter PiL for women to swallow?

Pic by Jill Posener

WELL we finally saw that fine pop group PiL on telly on *Olaf's Grey Worsted Truss.* And what a good looking bunch they are too. And those songs! Wow! I mean they were . . . like I mean, uh, so 'powerful'.

Actually I know I'm going to be very unfashionable but don't you think they were just the tiniest bit tedious? 'Poptones' took a long time getting nowhere in particular — that scratchy guitar and barely audible bass really had me boogieing round the sitting room. And 'Careering', with all those crazy blips and things. But where was the energy, John? No-one's asking you to start doing UK Subs cover versions but you're in danger of becoming as boring as all the old farts you whined on about four years ago.

What would really put PiL on the right track is a good bunch of tunes. I know you chaps at *NME* voted 'Metal Box' number two in your chart, but while they may be different, they're not all that good are they? (The album sounds quite good on 78 rpm.)

D. Smith (mineral), Deganwy.

Odd that a band going nowhere in particular can inspire so much post. There were more PiL letters this week than death threats from HM fans. Read on. — M.S.

Regarding Public Image's performance on the *Whistle Test:* By now, we have come to realise Anne Nightingale's vindictive thoughts on much of the old wave groups, and on the American music scene in particular, by her constant knocking and general condescending attitude.

While her views may not be totally without foundation, does she really feel the need to keep reminding us every week without fail? Anybody with half a brain could see that she'd already made up her patronising opinion on PiL's set before they'd even played a note, when she told us, with wide-eyed awe, that their set was the most powerful she'd ever seen on the *Whistle Test.*

Zappa put her quietly in her place, when she yet again (yawn) aired her views on how boring she thought the current American scene is. Come back Whisperin' Bob, all is forgiven.

The Scarlet Pumpernickel, Rochdale.

You have a cruel sense of humour, sir. Rather Anne's gauche enthusiasm than Bob's bland blathering about tax-exile dullards and musical no-hopers. — M.S.

Re: PiL review 'Heavy Metal Boxed' (a couple of issues back), Frazer Clarke describes Johnny's dancing as 'effeminate' (sexist or what)? Could he please tell me how to dance masculinely?

Mark, Basford, Nottingham.

S'easy. You merely acquire the knack of dancing in a deep voice. Honestly, some people. — M.S.

First joke: Q — What's green and pear-shaped? A — A pear.

Second joke: PiL.

Will U.B.MyValentine, N. London

Collapse of stout party. — LITTLE & LARGE (who thought they'd told some duff jokes in their time till they saw your letter)

May we, the vulgar herd, rest easy in the belief that the recent pronouncements from the Burchill/Parsons junta are the last we can expect from the saturnine ones for this year? It takes time for us bozos to commit all that to memory and adjust our world views accordingly.

Thank you.

Numbers 75357-8-9, Camp Coventry

You're welcome. — M.S.

My mate Tom got food-poisoning when he went to Russia and they put him in Leningrad Hospital. After a couple of days (he was in there for six — great holiday it was) he got bored so he got his cassette recorder out and played 'Belsen Was A Gas', 'Annalisa' *and* The Snivelling Shits, all of which he's got on a scabby C-30. I bet none of the people who write for the *NME* have done that. So up your bum.

Sandy Beach, The Deckchair Attendant, Fareham, Hants.

CSM says he once played a Ramones tape in Kettering and hasn't been allowed back since. And I listened to some Khachaturian this afternoon. But I don't suppose either of them count, do they? — M.S.

Forward thinking hipsters everywhere are talking about it — first punk, then mod and now WW3! You chaps are getting slow, where is the article on avoiding the dreaded *conscription?* Chelsea traders have already bought up ex-government stocks of radiation suits. Did you know that Britain's fourth most popular pastime is digging bomb shelters? MPs are already *concerned* about the situation (hard to swallow, that last one). And you can't buy a Russian phrase book anywhere. So come on, let's enjoy 1980 while it lasts. The good thing about WW3 is that there won't be a backlash — just a singed smell.

Stick, Carlisle, Cumbria.

Well, what do *you* think? Write to 'Phew What A Scorcher!' WW3 Comp, the *Sun,* Street Of Shame etc. — M.S.

Isn't it about time that *NME* realised the presence of Heavy Metal and for once deigned to review one of the new British Heavy Metal bands like Iron Maiden, Samson or Praying Mantis!? By failing to do so, the true bias of your paper is shown in the constant write ups on Mod, Ska, Punk and Rockabilly.

Heavy Metal is the music of today, and in the present heavy metal/rock revival, more attention should be placed on groups like Kiss and Rush. Kiss play their music the way 200 million Americans want to hear it. Thus they don't go into the minor subtleties. Kiss aren't great musicians, but they play music to sledgehammer people over the head with clear simple rock, a type of rock the world enjoys. Kiss are modest, discreet people, who keep their private lives and their political views out of their music. The fans want an image to idolise, thus the make-up gives it to them.

I know I don't stand alone in my views, and by not printing this letter you are hiding yourself away from the real feelings of thousands of people who read your paper. It's time to change your ways and account for the interests of the growing HM movement.

Tim Griffiths, Detroit Rock City.

Your remarkable analysis of those wonderful Kiss chaps and your predilection for things metal, heavy or otherwise, prompts me to draw your attention to pages 29-32. — M.S.

Dear Paul Morley, why do you insist on making fun of a few young men who wish to look their best? You may not consider highlighting your cheekbones, painting your lips and curling your eyelashes as a means of looking your best, but why laugh at people who do?

Have you forgotten this is the age of sex equality and equal rights? Why shouldn't the male sex spend hours perfecting their make-up and styling their hair? Not only might the cosmetic industry boom, thus finding more jobs, but also there would be a reduction in violence as potential hooligans would think twice about picking a fight if it involved the risk of smudging their lipstick.

Mary Quant, Birmingham.

P.S. If Japan are ever in need of a haircut while in Birmingham, go to Leon and ask for "Charles"!!!

An ad was placed in your Valentine section which read 'Love You Minus One'. I would like to make it quite clear that my Valentine was not implying that he judges me on the Bo Derek scale of 1-10.

Tessa Card, Aylesbury, Bucks.

Do you remember when you were at school and you used to have a satchel? Remember how great it was to write the names of your favourite bands all over it? Didn't it feel great if you wrote down a group that nobody else had heard of, even better if later they had a hit record, all the kids thinking "Hey, he was going on about them ages ago"?

What a shame though, if they became really popular. I mean you couldn't admit to liking the same music as all those other thick nurds. So you'd just have an inked in space where their name used to be. Still there seemed to be a never-ending supply of unheard-of bands. I can remember writing names on my satchel I'd never even heard of myself, just for effect. In fact, the more obscure they were, the bigger you wrote them. I can laugh at it now but it was a sad day when I finally threw my satchel away.

When are your writers going to throw away theirs?

Steve, Worcester

Throw them away? Sod that — we're rushing down to Boots to stuff them full of all that fab talc, eye-liner etc. — 'MAURICE' SMITH

Tell your newspeak rockcrit who reviewed the singles recently that the lyrics of the latest Talking Heads single 'I Zimbra' were written and first performed in 1917 by Hugo Ball, a Dadaist poet. He is credited on the LP. So the "nonsense" lyrics obviously say more about "twists in David Byrne's psyche" than critic cads ever can. The best things in Art are free, but you can keep them from the boys an' me.

Dada for now.

A. Salon-Drabster (Rtd.), Pembroke, Dyfed.

P.S. A later line in the original poem reads: 'viola laxato viola bimbalo gamma beridi rambali'!!

Fascinating. — M.S.

I've heard that in his next film, Art Garfunkel removes Dana Gilespie's dress. Quite right, too — he had no business wearing it in the first place. I hope you don't condone such behaviour.

M. Whitehouse (Mrs)

Only if it's an integral part of the script. — MONTGOMERY CLIFT

OK, this is it! The Rock Against Mark Ellen/Julie Andrews Rules backlash starts here. Poxy review of *"10",* Ellen. It's all about image, sunshine. Why can't Andrews use phrases like "strange vibrations" etc and naughty words? She isn't all *Sound Of Music* and *Mary Poppins,* you know. She's a friggin' sex symbol, mate!!

God what a woman. I love her and I want her. Julie Andrews is 100 per cent sex hiding a controlled, undefiled exterior. And if sales of *NME* drop it's because Mark Ellen slagged her off. So now you know.

A Peter Gabriel/Jam Fan

Thank you for sharing your moving experience with us — CHRISTOPHER PLUMMER (who's been there, too)

In your illustrious columns recently an important question was posed, namely that had "all the current mods gone to see *The Towering Inferno* instead of *Quadrophenia* would they all have burned themselves to death?" But assuming that all the mods stayed till the end of *Quadrophenia,* are we to be pleasantly surprised when they take their motorised bicycles for a ride over the White Cliffs of Dover? After all, 10,000 lemmings can't be wrong.

Emmanuel Can (no matter what they say).

I'm just waiting for the re-release of *Expresso Bongo* so that you can get a decent cup of coffee again. — M.S.

I went to see *Towering Inferno,* but I became a fireman.

Larry the Lambretta, Hull.

It had to happen I suppose — *TISWAS* eventually reaches the London TV area, and suddenly it's 'discovered' as the great, great programme it has always been.

I'm not exactly criticising you for your new found allegiance to it — after all, it's not your fault that you don't live in the Midlands and haven't been able to watch it until now. (It reminds me of the recent Specials article, where folks in America caught their first taste of ska and went crazy over it. Well in this case you are like those Americans — unaware until recently of the best show on TV.)

However, you attitude does worry me. *TISWAS* has survived uncontaminated for this long because it has been left alone — to its own devices. Five years ago at school, we soaked it up for three hours (yes it was three then!) every Saturday. We knew how good it was. We didn't have to be told — and no-one has to be told now. But I *am* afraid that by your (albiet good) coverage and treatment of it, *TISWAS* is in danger of becoming merely another trendy fad — something to talk loudly about in public, by people who don't understand, who see only the custard pies, and think that the time spent with the children is wasted.

No, the word 'TISWAS' stands for 'Today Is Saturday, Watch And Smile'. Please — do just that, don't interfere. I'd hate to see it spoiled.

True TISWAS Lover, Birmingham.

Alright — I promise never to watch it again. I never do anyway. — M.S.

Bag sans major theme edited by MONTY SMIFF

T-ZERS

"I CERTAINLY wouldn't dispute that there is much that is wrong with modern-day Britain. We do have a big, distressing unemployment problem among the young. We do have strikes and protests. We do have many underprivileged blacks. We do have some policemen who are corrupt and who put in the boot . . . but MUST WE SHOW OFF THIS FOUL VIEW OF BRITAIN?"

Thus speaks persuasive *Daily Mail* film critic **Margaret Hinxman** regarding the imminent screening of *Rude Boy,* an official British entry at the Berlin Film Festival.

Directed by **Jack Hazan** and **David Mingay,** *Rude Boy* is certain to become a *cause celebre* for at least two weeks as hardened celluloid hacks baulk and moan at its grossly distasteful documentary footage, sex, violence, etc. The principal character, **Ray Gange,** is portrayed as a **Clash** road person and **The Clash** receive prominent billing on the posters.

Unfortunately neither the band nor their management are at all happy with the movie, which they describe as "virtually a pirate. The band was paid a token amount. We really don't want to be seen publicising it at all." During shooting (technical term) **Mr Gange** is alleged to have beaten up his directors. Method acting, eh? Nothin' like a bit of controversy to set *T-Zers'* balls rolling . . .

Nought but trouble in this festering isle of late what with **Topper Headon's** hurt hand, the **Skids** and **Inmates** cancelling gigs, **Boomtown Rats** being banned in Dublin and the addition of more **Jethro Tull** concerts in London. Only bright spot in a troubled week was the news that mustachio'd philanderer **David Crosby** has withdrawn his services from the Venue due to nose trouble . . .

It's that man again: Irrepressible boll weevil **Chuck Berry** is set to play New York's trend settin' Studio 54 and Heat clubs all in a week. **CB** has his autobiography all set to pounce soonest and a recorded interview hosted by Dean of Rock Crits (cough, cough) **Robert Christgau** is doing the radio station rounds by way of promotion. Never let it be said that *T-Zers* is flint-hearted — herewith we announce that the best suggested title for **Chuck's** scurrilous memoirs will receive a singed copy of his last opus 'Rockit' . . .

Facto: the youngest member of **Styx** is 26, one year younger than **Joe Strummer** . . .

Yep, Myrtle, that creepy guy on 42nd and Seventh is **Johnny Rottenski.** He's in town (Noo Yoik) scouting out possible lucrative venues for the **PiL** ensemble and more importantly, after a damned silly hat . . .

XTC sold out six Whiskey gigs in L.A. playing to over 18,000 people including — uh-oh — **David Byrne, Eno, Russ** (butcher than **Russell) Mael** and a **Mike Chapman.** Incidentally our New York pic of the band last week was by **Phillip Morris,** the smokin' lens (gets a bit shirty when not credited) . . .

Mega-starlet **B. A. Robertson** seen ducking into a Rolls last week whereupon a passing spy leapt out and confronted him with the 'limo' line from his last 'hilarious' hit. He crumbled into dust, the bounder . . .

The Right Venerable Archbishop Of Canterbury, Robert Runcie, bends his good ear in John Cooper Clarke's general direction at a recent soiree to celebrate his confirmation. In our photograph we see Clarke asking His Reverendship if He might be in possession of a quick twirl of the good shag. Archbishop obliges with the appropriate smoking mixture while a nun (anon) holds his cassock approvingly. Dig that crazy dog collar.

Manly chaps **Iron Maiden** played *Top Of The Pops* last week absolutely live, mixing desk and all. Beeb technicians were so astounded they took tea breaks, played poker, etc. As a result **I.M.** single-type thing leapt a mere hundred spots upwards. Fab . . .

Joe Ely played an unannounced 'surprise' gig at London's Hope And Anchor on Sunday last. *T-Zers* feels a jam list comin' on. Who should happen to nip by that night but **Joe Strummer, Mick Jones, Carlene Carter, Butch Hancock** and 300 others. 'Twas a riotous affair, recorded for posterity, which went on 'til the wee smal hours (behind closed doors, we hope, Lord's Day Adventists) . . .

No such hi-jinx for the quiet man of pop, **Phil Lynott,** who spent an informal honeymoon in Rio. **O'Hooligan,** the legendary half-Brazilian, could be found sipping the odd bevy with **Joan Collins,** 61, **Bianca Jagger,** 80, **David Essex,** 13¾, and **Jim Capaldi,** 200 not out . . .

They're all at it, these little people. **Boomtown Rat Pete Briquette** married American expatriot singer **Jane Aire** in Dublin last Monday, and millions wept as the nuptials were tied . . .

And more yet! **Lou Reed** married again, this time to a **Sheila Morale** on St Valentine's Day (corny) in his West Village compartment. **Lou's** last bride, **Betty,** lasted at least four days . . .

Still in the Big Apple, **Marianne Faithfull** wowed *Saturday Night Live* viewers with her rendition of 'Broken English' and then contracted laryngitis for her Mudd Club gig-ette, a shambles. "The place is a zoo anyway", the croaking chanteuse quipped. Meanwhile, in the Village, Club 57 was screening her 1968 film success *Naked Under Leather* under the blurb: "The Kinky Lovers Hot For Leather, Chrome And Rubber." Cor . . .

Hold yer breath for the first reggae album by a Japanese jazz-fusion artist. Named **Pecker,** he is in Channel One studio with **Sly Dunbar, Robbie Shakespeare, Chinna** and **Augustus Pablo,** plus all the other eager hacks anxious to repeat their **Serge Forward** triumph . . .

The lovely **Annie Lennox** of **Tourists** fame played a decent selection for once on Radio One's *Star Choice* programme . . .

The Clash have pulled out of their Felt Forum, Madison Gardens, concert. Partly because of the recent Who 'tragedy' MSG management refused to remove the seats and the lads have rescheduled into the Palladium. It's the same hall where **Gary Numan** just made his much-applauded American debut . . .

Ugly scenes in Dunstable where National Front supporters tried to break up a **Beat** performance . . .

Will **Killing Joke** sing with WEA? *T-Zers* does not know but thinks **Country Jock McDonald** should be told . . .

Talking of which, tired and emotional *NME* types were shaken from their alcoholic stupor in a local hostelry last night by the wily figure of one **Jimmy Lydon,** out drumming up support for Sinn Fein, Arsenal and the grain. Sausages were ceremonially smoked. There were no arrests . . .

Desperate: Up and trying band **The Crooks** were pressured by their company to do a series of interviews whilst manacled to lie detectors but Scotland Yard refused permission for the hardware loan. What a surprise! The band are now to do a session in their local nick's interrogation cell. How

Above: What every well dressed woman is wearing these days — Cindy B-52 sports the latest Athens, Georgia fashion chic, a low-cut rubberised wallowing suit in sheer lobster pink with matching trousseau and self-inflatable life-saving expanders that accentuate her shapely midriff. Available from selected branches of Sainsbury's and Aquascutum (Atlanta, Lytham St Annes and Newcastle-under-Lyme). Hair by Norman at Planet Claire.

positively *real life,* dahling . . .

Cock Up: contrary to the popular caption last week's singles page pic of **Bett Lynch's** legs was in fact the knees of **The Twits'** lead singer. But of course . . .

Pauline Murray, formerly of **Penetration** and the only girl (should that be idiot?) brave enough to wear an Aston Villa scarf on the Northbank of Highbury this year, is soon to be active in the rockenroll whirl once more. You may recall her Virgin contract was terminated a little brusquely, but this time she's to surface on CBS where she's currently demoing with former bass colleague **Bob Blamire,** a **Cowboy International** on guitar and a **Drone** on drums. CBS are also to release a **Murray/Only Ones** country single soonish called 'Fools'. Be that as it may . . .

Speaking of comebacks **Eater** vocalist **Andy Blade** is free from his contract with The Label and hoping to be back on the boards with his new band soonest. Where art thou, **Dee Generate?** . . .

Certainly mouth-watering, the thus far published pics from the upcoming *Elvis '56'* book of photos. Will **Ray Lowry** be able to cope? . . .

Unkind folk suggest **Narada Michael Walden's** single makes it three straight entries in a row for **Chic's** 'Good Times' riff . . .

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
News Editor
Derek Johnson
Production Editor
Stuart Johnston
Associate Editors
Charles Shaar Murray
Monty Smith
Special Projects Editor
Roy Carr

Staff
Tony Stewart
(Live! Editor)
Angus MacKinnon
Paul Rambali
Max Bell
Danny Baker
Paul Morley

Design
Caramel Crunch

Photography
Pennie Smith
Contributors
Nick Kent
Fred Dellar
Steve Clarke
Tony Parsons
Julie Burchill
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Adrian Thrills
Ian Penman
Andy Gill
Mark Ellen
Paul Du Noyer
Deanne Pearson

Cartoons
Tony Benyon
Ray Lowry

Research
Fiona Foulgar

New York
Joe Stevens
(212) 674 5024
Mick Farren

ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.

Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Brian Gorman
Pete Christopher
Barry Cooper
(01) 261 6207

Publisher: Eric Jackson
Editorial Consultant Andy Gray

IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

BETTER BADGES

MAIL ORDER TOP TEN

1 (2) Madness — '2 tone' 20p
2 (3) The Specials AKA 20p
3 (1) Madness — Big M 20p
4 (4) The Slectoer — '2 tone' 20p
5 (5) The Beat 20p
6 (6) The Police — A&M 20p
7 (7) The Police — blanc 20p
8 (8) Nutty 20p
9 (—) Where's Captain Kirk? 20p
10 (9) On My Radio 20p

20p Body Snatchers, Buzzcocks green/red (not green/blue), Poison Girls, Dangerous Girls, We are all prostitutes, Everyone has their price, Ants Whitesox, Hybrid Kids, Pop Aural, The 80's, Brian Saves, Animal Lib Otter, Badger, Kangaroo, Elephant, U.K. Decay The Clash '16 Tons'.
Wire 154, Mike Malignant & the Parasites, English Subtitles, A Certain Ratio, Dodgems, Iggy Pop Solder, Spizz Cat Kirk, London PX, Purple Hearts, The Cure.
25p Mother Gong, King Sounds, Black Slate, Killing Joke.

Add 10p P&P Free list
286 PORTOBELLO RD
LONDON W10 OK

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia), South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

A PHENOMENAL FIRST ALBUM

BUZZCOCKS

THE AGE OF PLASTIC

ISLAND

THE ALBUM · ILPS 9585

Also available on cassette ZC19585

Aus 45c NZ 45c Den Kr 7.00 Fr NF 7.50